

AUTUMN WALKING AND GARDEN PARTY COSTUMES.

L. Hindle del.

## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

WINTER and its coldness is evidently carefully considered in the new styles of the moment. The strong tendency towards woollen garments of all kinds shows it, though I hope it is partly owing to the constant hygienic and sanitary lectures which we have had delivered to us over and over again. Indeed, it seems to me that for our cold, damp, and changeable climate, "Woollen is your only wear," to paraphrase our immortal Bard of Avon.

"Tailor-made gowns," as they are called in England, are more popular this autumn than ever. The skirts are round and full, and of the same shape that was issued as a paper pattern a month or two ago. The foundation is usually of silk, as that renders them lighter

to carry, and a heavy woollen dress spoils all our pleasure in walking about in either the country or the town. It is often a wise plan to have an old light silk dyed black, to form an underskirt; and, as a rule, dyed silks, unless of the very best quality, are not good for much else, for they always look dyed, do what one will. The tunic of these "tailor-made" gowns is always unpretending-looking now; and I have taken particular pains to illustrate all the new kinds and shapes in the engravings of the present month in order that my girls may be prepared for winter.

Before I begin upon the serious subject of bonnets and hats this month, I must give my readers the benefit of a cutting from one of the newspapers, which they may not have seen.

"It is an odd thing for a savant to devote attention to the modistes, yet M. Chevreul did not deem the subject of the bonnet beneath his powerful grasp and profound study. The veteran chemist of the Academy of Sciences, who will attain his hundredth year within a few days, made, as is well known, the harmony of colours one of his special studies, and applied his theories to women's wearing apparel. His observations on the headdress are curious. He says, a black bonnet with white, pink, or red feathers or flowers, suits a fair complexion. It does not go badly with brunettes, although the effect is not so good, but they may add orange or yellow flowers or feathers. A dead white hat is only suitable for florid complexions, whether blondes or brunettes. Gauze, crape,



FISHWIFE OR "CALLER HERRIN" TUNIC FOR SERGE, TWEED, AND CLOTH DRESSES.

or tulle bonnets suit all complexions. A white bonnet for a blonde should have white or pink flowers; blue is still better. Brunettes should avoid blue and rather choose red, pink, or orange. Light blue bonnets are especially suitable for fair persons. They may be trimmed with white flowers, or even yellow or orange, but not pink or violet. For dark persons who venture to wear a blue bonnet, yellow or orange is indispensable. A green bonnet sets off a pale or slightly coloured complexion. It may be trimmed with white, red, or pink flowers. A pink bonnet should not be too near the face, but should be separated by the hair or by a white or green inside trimming, the latter colour especially. White flowers, with an abundance of leaves, produce a good effect on pink. A dark red bonnet is only suitable for persons with a highly coloured complexion. Avoid yellow or orange bonnets. Violet is not to be recommended unless separated from the face, not only by the hair, but by yellow accessories also. The same precaution should be taken for yellow bonnets, which can only be worn by brunettes, with blue or violet trimmings."

The popularity of black bonnets with coloured feathers seems explained by these remarks; and I hope all my readers will observe the advice about red bonnets. I do not know whether the name "violet" will include mauve and peach; but the latter two are unquestionably very becoming to old people, and to some young ones too.

One of the newest things in bonnets at the present moment is the bright-red crape ones, with no strings to them, and a cluster of black cocks' feathers as their only decoration. The greatest drawback, however, to all the bonnets and hats now worn is their extreme height. They seem becoming to no one. Tall people look like moving mountains of millinery—that is, a mountain with a very sharp peak, of course; and to short people they are a dreadful drawback, for they look all hat, with hardly any face at all under it. I think, however, that the fashion is on the wane, and like many other styles that we get from France, it will be better laid aside and forgotten. The shades of green, too, that were so much worn this spring were really becoming to a very few people; yet all the women, great and small, hastened to adopt them, and many good-looking people became frightful in consequence.

All kinds of pretty felt hats are to be worn, and they are really suitable and becoming for the country, and are to be obtained cheaply too. They look well with the simple woollen dresses; better than a much-trimmed fanciful hat. It seems likely that black bonnets will be used as much as ever, and the rage for jettied trimmings in every form is quite unabated. I think, for young people, that the bonnets without strings will be much worn, and, except for their being rather small and perhaps more elegant, they might be mistaken for hats. At the seaside, and at such places where yachts do congregate, a great variety of queer shapes and styles of head-dresses are seen, their special advantage seeming to be that they do not blow off the head in a gale of wind. Some have a peak like a man's, and are made in cloth serge and checked linen; but I do not think them becoming to the wearers.

The illustrations with this month's dress article may be regarded as foreshadowings for the coming cold season; and, in my opinion, little change may be looked for. Many new materials will probably come out, but shapes and

styles will not materially change. On the half-page engraving I have illustrated the "Fishwife Tunic," turned up at both sides to show a striped lining. No pattern, as I have said before, is needed for this, the shape being straight and plain. Small gores are taken out, to fit it to the waist. The jacket which accompanies it is called by many names—"Shell" or "Rifle jacket," "School-boy jacket," etc.—but under any name it makes a pretty dress-bodice for a girl. The figure standing in the centre, with her back to us, wears one of the new dresses which may be called semi-princess, *i.e.*, the bodice and skirt made in one in front. There is an underskirt, which is trimmed behind. I shall illustrate the front of this next month, I hope. The figure in the out-of-door dress wears a costume trimmed with circles of gold braid on blue serge.

The full-page engraving illustrates the newest shapes of bodices and out-of-door jackets and mantles. The small jacket, of which back and front are shown, is the latest addition to our out-of-door garments, and will be a style used during the whole season. We have selected one of these jackets as our November paper pattern, and we think our girls can make them at home with the aid of a sewing-machine. The pattern of a Norfolk jacket has been already issued, and seems increasingly fashionable. The centre figure in this out-of-door scene gives a variation of the "fishwife," which is called by some people the "milkmaid" tunic, with the Zouave jacket and pointed bodice. This is a charming method of making a walking dress. I am always pleased to see any part of a national costume, or peasant's dress, adopted as the fashion, for such things are usually correct in taste and pretty in outline, in addition to their showing signs of real usefulness in the way in which they are tucked up and worn. This is eminently the case with the "fishwife" and the "milkmaid," and also with the Zouave jacket, which seems to me to be really more like the Gitana jacket of Spain. At any rate, it will prove invaluable to the possessors of half-worn bodices, for it can be added to any bodice with little trouble.

I have spoken about the popularity of woollen gowns, and navy serge is one of those materials that never go out of fashion; while every year some good fairy amongst our ladies' tailors or dressmakers invents an entirely new method of trimming it that makes a change sufficient to render it acceptable to everyone. Sometimes it is a waistcoat, sometimes a skirt of a different kind; but whatever it may be, we go back to the old friend thankfully.

This year the fancy for both black and blue serges for the seaside and for travelling has been greater than ever. The serges used are the best West of England kinds, and the dye seems excellent. They are trimmed with white woollen braid, rather narrow, the width not exceeding a quarter or half an inch. In France they are now using the metallic braids which we wore here last winter; but we have dismissed them in favour of the more suitable and prettier white braid. Black serges are likewise much worn, and they, too, are trimmed with white. The blue serge is the true dark "Navy," and is very fine; but the black serges are rough, like a coarse coating, or a house-flannel, and we are promised this effect in all the new materials of the winter.

I daresay this article will find many of my readers busy with the alteration and renova-

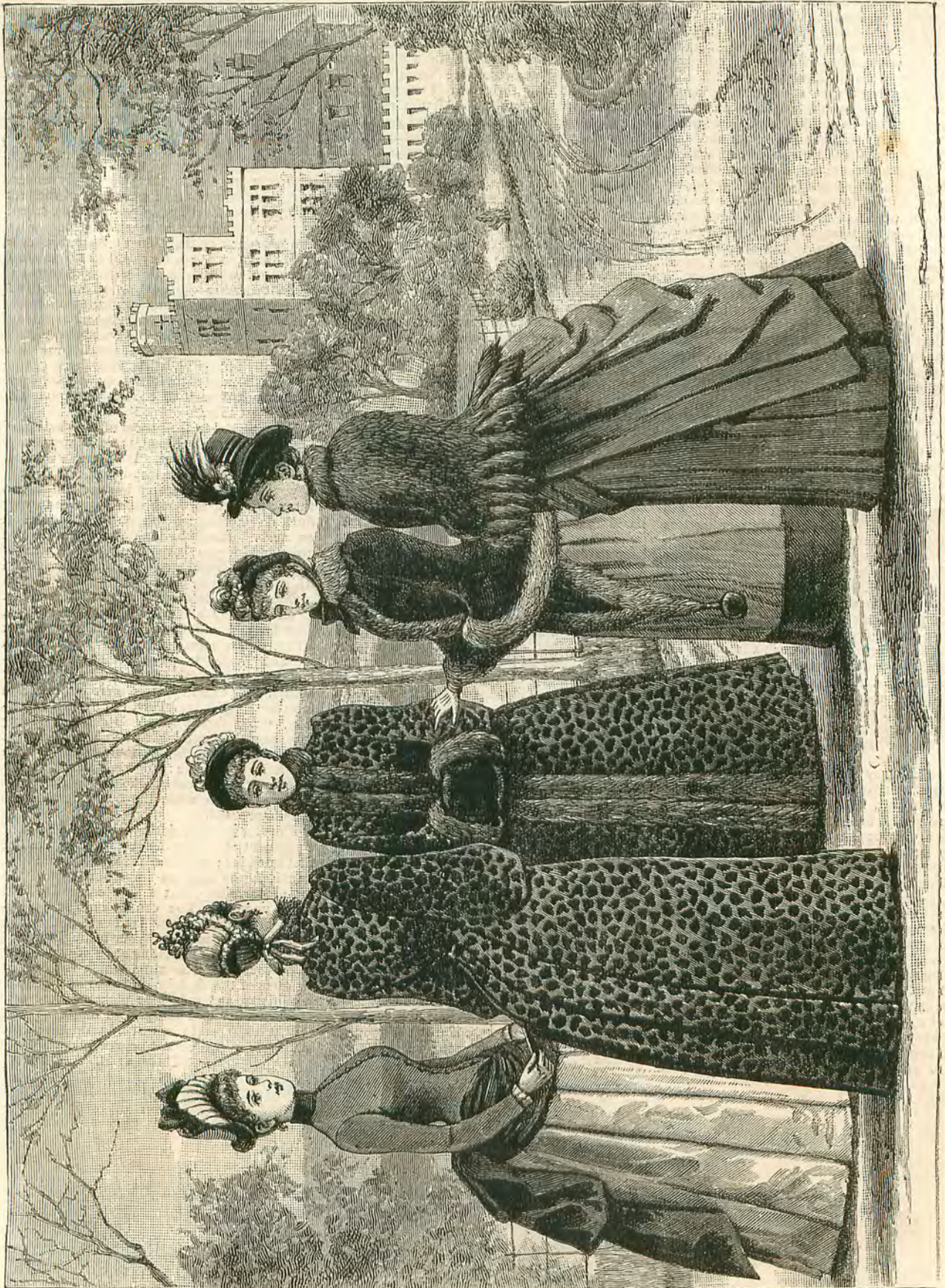
tion of their old dresses of last winter, or it may be of the past summer. The present style of combining different materials and colours together decreases the difficulty, for the draperies may be changed in many ways—plain materials may be mixed with striped, embroidered, *broché*, and plaid; light and dark colours may be made up together, both in silk and wool, or in silk and wool together. Transparent fabrics can be made up over thick ones, and what with sashes, new tabliers, scarves, and plastrons, some change may be made in every dress. The bodices are made in all kinds of styles: waistcoats, yokes, collars, *revers*, jackets, and pointed plastrons, back and front; and they are also gathered or plain. A skirt may be easily changed into a tunic, or an overskirt into a bodice; and there are always remnants of some sort to be purchased cheaply to supply the materials for a new trimming for a half-worn gown.

The high collars are worn as much as ever to all dresses. In some cases, where the wearers have short necks, they must prove as great a punishment as the very high stock did in the old days to our soldiers, and until somebody proved that it had killed hundreds on long marches by producing apoplexy, the wise authorities who take care of the soldier did not abolish its use. I do not think that the high collar produces apoplexy, but it must be unmitigated torture. Many ladies do not wear anything with it at the neck to soften the hard and plain edge, nor any lace, either black or white. With some young people this is not unbecoming, but with others it seems very trying. The embroidered and jettied neck-bands and the velvet dog-collars are just as much worn as ever, and will continue to be so during the winter.

As I mentioned in the earlier part of this paper, I have selected one of the new double-breasted jackets as the paper pattern for this month. This may be made of ribbed cloth, tweed, corduroy, or velveteen. It is double-breasted, and the sides may be turned back so as to show a coloured lining to the breast, and buttoned back on either side so as to transform the jacket into a single-breasted one, with a fastening only at the throat. The fronts are loose fitting, but the back fits tightly, and is quite plain, without lapels or other ornaments. The pattern is in seven pieces—front, back, side-piece, upper and lower sleeve, collar, and pocket. The amount of material required is five yards single width, or two and a-half yards double width. Two rows of large pearl buttons are put upon each side of the front, and button-holes made for them. Hooks and eyes are added down the centre, to turn it into a single-breasted jacket when the double fronts are buttoned back. Velvet or plush can be used for the collar, cuffs, and linings to the fronts. This pattern can be obtained from "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., by letter, inclosing a postal note for 1s.

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WINTER MANTLES AND CAPES.

## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

To all appearance we are gradually coming back to the long, plain skirts worn twenty or thirty years ago, before we ever heard of such a thing as an "overskirt." To some people—the short, stout, and ungraceful—the change will be for the better, for the much bunched-up skirts did not suit them, and took from their small amount of height. But with the long, straight folds, the very tall and very thin people must beware, for they add to their maypole appearance by assuming too austere a style, and great regularity in vertical lines is sometimes a decided mistake.

Very little of the skirt is shown in some of the newest gowns, but I see that a deep shawl-like point in front, with regular upward folds, fastened into the side-breadths, are just as much used as they were last winter. When

much of the underskirt is seen, it seems to be always of velvet, plush, or of some handsome striped material. Skirts, in whatever material they are made, are nearly always plain, and generally with a panel of a richer material let in on one side, and if the collar, cuffs, and waistcoat be of velvet, this is of velvet also. Tartan is used for the same purpose with many of the heather-coloured woollens.

In the fronts and sides of dresses there is decidedly more fulness, as is perhaps natural, for they must hang in fuller folds when they are more uncovered. The plain full "peasant" or "housemaid" skirts have been thoroughly adopted for mourning use, and are trimmed with deep crape tucks. When the latter are taken off, woollen lace is now thought very appropriate to replace it, not the bright-faced

mohair lace, but that of a dull, black surface, and very well it looks. Besides, it seems such a pleasant change for mourning purposes also.

And now I must give a few lines to the consideration of bodices, in order to help my stay-at-home girls, and my industrious ones, too, who aspire to making their own bodices. Slashed bodices are much used, the slashings being put down the back in a pointed form, round the arm-hole also, and on the edge of the basque. Thus they are most useful additions to an old-fashioned or worn out bodice. Bodices are still short on the hips, and many made for the dark, rough-looking, woollen gowns are cut with a rounded point back and front, and a two-inch band of velvet laid round the entire basque. Lace is also used in the same manner on silk, satin,



WINTER HOUSE DRESSES AND ZOUAVE JACKET.

or even cashmere bodices, the points of the lace being turned upwards. This is also an excellent idea for renovating an old bodice. Some of the newest bodices have five points—one in front, one on each side, and two at the back. Bodices with loose full fronts are also still worn, but more in the house than for walking dress. They are fastened in with a band, and sometimes a buckle in front; and the *basque* is cut very short at the back.

Polonaises are decidedly advancing in favour, and I fancy next spring will probably show their return to everyday use. The two polonaises seen at present are plain and untrimmed—one with a double breast, the other plain, buttoned down the front, and, to a short distance, below the waist, from whence it hangs open.

The Zouave (or Figaro jacket, as it is called by many people) continues to be a very fashionable garment, and as it may be made a very useful one also to girls, as well as their mothers, I have chosen it, and the bodice worn with it, for the paper pattern of this month. A charming illustration of this jacket, made with ends squared instead of rounded, and worn with a waistband, is given on page 73. Another is given, worn with a tight-fitting under-bodice, on page 72, and in our present illustration two sketches of it are seen. One of its benefits is that it can be made out of so little material, and another that it can be used for so many purposes.

In my illustration of out-of-door mantles I have shown the new capes, mantelettes, and large cloaks of the season. Those who have good and expensive fur capes, and desire to lengthen and enlarge them, will be able to do so by the addition of some fur tails, which are very moderate in price. These tails are used now to border mantles and dolmans, as well as jackets. Long cloaks are made much more plainly than they were, and are no longer draped at the back, but are made full enough by wide pleats. The newest cloaks are made on the lines of college gowns, with a small yoke—a fashion, perhaps, adopted because our Princess looked so well in her gown on the occasion of her Irish visit. All cloaks have large sleeves, some of which turn backwards, and are known as the nun's sleeve. Many of these yoked cloaks seem to me a little extravagant, and so I do not illustrate them, as they seem but a passing caprice.

This season more jackets are worn than ever by both married and unmarried people. They seem to have won the day really because they are more comfortable for walking in than the very large cloaks. However, there are many mantelette shapes that are most stylish, and I have been not a little rejoiced to hear that so many of my girl-readers have set-to to make their own mantles and jackets this winter.

The jackets worn are all small, have nearly tight backs, and the fronts cut so as to fall quite straight. The sides of the fronts are turned back to show the lining. They have no seams in front, and all have high neckbands and large buttons. Nothing could be more simple or easier to make. They hook down the centre with hooks that are invisible, and a material called "Bouclé tweed" is very generally used for them. Some of them fasten on the slant across the front, and some have a clasp on the shoulder, while another has one on the left side to fasten them. Velvet and brocade is not used to make them, as the feeling this winter is for everything rough and coarse-looking.

Mantelettes are made of many materials, plush, *braché* plush, satin or velvet *frisé*, fine cloth, or rough woollens of various colours. Some of them have small hoods at the back, and most of them fit into the figure closely at the back, and are made rather full; but the fronts are always long. The "sling sleeve"

is the most fashionable, but for winter use I fancy many people will prefer the closest-fitting sleeve they can obtain.

There are several novelties in the way of trimmings. Amongst others woollen fringe, sometimes tipped with small wooden beads, with which chenille fringe is also tipped. Yak lace is also used as a trimming, and wooden beads are placed upon it. Then there is a new woollen lace, wool being darned on net, and amongst other dangling trimmings we have fir-cones. Of the rosary fringe I need hardly speak, as it is to be seen everywhere, and there is quite a furore for it as an edging to *basques*, jackets, and as trimmings to bonnets.

And now I must turn to bonnets; and I can congratulate my many home milliners that there is so much done to help them this season, and so little remains to be done at home. Every description of frame can be procured, and the outside trimming is very simple. All bonnets and hats this season are covered smoothly with stockinette, or else with plush, velvet, or woollen canvas. No metal ornaments are to be seen, and flowers, too, seem dismissed, while feathers have given place in Paris to ribbon trimming almost entirely. The other ornaments used are rosary beads, buckles of wood, or wooden and tortoise-shell slides. All the ribbons for both bonnets and hats have the small *picot* edge, which used to be used on all ribbons, especially what were known as "love ribbons" years and years ago. The new way of using ribbons now is to have them at least three inches wide, and to fold them in half before making the loops to the bonnets, so that the ribbon is used double—one edge being double and the other with the little rows of *picots*. Two coloured ribbons are generally used for hats, and for country and rough wear hats are trimmed with woollen scarves, and of canvas with plush or velvet stripes.

Hats and bonnets are both high in the crown, but in both the top is flat, and they are covered with stockinette, stretched all in one piece over them quite smoothly. Stone-coloured stockinette, and also a light yellowish tone with darker trimmings, are both much liked, and as a rule no trimming is put round either the crowns of hats or bonnets. The bows of ribbon are thick and very full; but there is no need of any extreme, which good taste should always lead us to avoid. The strings are a little longer than they have been worn for some time, and the small brooches are still used in them.

And here I must put in a note of entreaty to my girl-readers not to avail themselves of any of the poor little dead birds which are now much worn. I was told by a lady the other day that she had seen a poor wee birdie on a bonnet in a shop that positively had a drop of blood on its beak! Could bad taste go further?

So far as colours are concerned, I think blues, reds, and browns, of various shades, are the favourites. Very few shades of prune are to be seen. The new way of trimming woollens is to put quite another shade of velvet with them. For instance, on red, the velvet or plush should be blue; dark blue should have ruby; brown of a yellowish hue is put on grey woollens; and on browns, green, blue, and burgundy-colour are used. Dark-green woollen would have crimson velvet or plush collars, cuffs, waistcoat, and panels. All these additions can be made at home, with the aid of a little buckram.

I have not quite concluded about hats. Woollen stockinette is used to cover frames as well as silk; and all the hat-crowns that I have seen are flat at the top. There are two other varieties, *i.e.*, the "regimental" and the "Spanish." The latter is a revival of the "pork-pie" of yore, with a deeper brim, and

rather a different trimming; so that it does not look quite the same thing. The "regimental" is a very pretty cap, and is generally becoming. It is made in astrachan, folds of cashmere, coloured and black; and in all kinds of furs. It resembles the cap worn by many of the volunteer corps, and has a flat top, the band of the head being deeper behind than in front. Rather thick woollen cords are looped across the front, and an *aigrette* stands up at the left side.

Aprons are coming in again, not but that they have always been "in" with those who have work of any kind to do. But I mean the real old-fashioned apron of black silk; large, long, and covering the front breadth of the gown entirely. The new-old arrivals are more trimmed than formerly, and have a black lace flounce and lace pockets. Very pretty and dressy aprons are made of plush, with cream-coloured woollen lace, and also of black satin, bordered with astrachan. Black lace over coloured satin, with ribbon bows of the same colour, are very pretty. The bibs are small, but the apron makes a very valuable addition to the toilette of those who cannot manage to afford a change of dress in the evening, or do not think a thinner dress is a safe change.

My illustration of winter house-dresses does not require much explanation, as the gowns are very carefully drawn. The lady standing with her back to us wears a gown of rough *bouclé* cloth, with bias bands of velvet. This is a simple style, and one that could be easily manufactured at home. The figure on the sofa wears one of the white waistcoats which are still in favour. Now the weather is cold, the waistcoat is made of cricket flannel. The "Zouave" jacket is illustrated in the figure at the fireplace, and the lady entering the room wears a skirt and trimmings of striped *bouclé* cloth.

Amongst the new ideas must be mentioned the return to favour of the old eider-down petticoats, which, though they have been always patronised by some people, have not been generally used since the tied-back style of dress came in. They require an elastic band sewn strongly on each side, or else strings, to keep the petticoat from coming too much to the front. Some ladies, I hear, have had steels inserted into them. This I should not think a good plan; but, at any rate, the eider-downs are delightful in use, they are so light and yet so warm.

Many ladies are ornamenting the cheap black-and-white laces with coloured silks. The lace selected has a well-marked design, and the stitch used is chain-stitch. The lace is worked in all colours, and is used for dresses as well as for tea-cloths and antimacassars, and it is a very pleasant employment.

The hair is still dressed high, and combs are more worn this autumn than usual. They are used also for the coils of basket-plaits, and are placed either at one side of the head or in the centre of the front parting.

Muffs are very small, and are often made of the material of the dress, when the dress is one of the rough woollens. The bag muffs are the most liked, and some of them have long ribbons, by which they are intended to hang on the arm when not wanted.

Last summer I saw several times a very pretty dress worn on the Thames, which has been copied this winter for the country, and as it seems to me to be an excellent thing, I must describe it here. The skirt was made of black serge or flannel of the "housemaid" style, the front being plain. (This skirt was given as a paper pattern in September). The skirt was of coloured flannel, pink, blue, or striped; the waistband was very wide, and a white silk sash was lightly tied at the left side. The hats were generally sailor-shaped, of black straw. This winter this idea has

been repeated with the "Zouave" jacket, with sleeves as an addition, to make it warm enough. The scarf is placed round the hips, tied in a large bow at the side. The "Zouave" jacket does not reach the waist by at least two inches. The jacket is usually edged with ball-fringe, or, perhaps, fur or astrachan may be preferred.

The paper pattern selected for this month, as I have already said, is the "Zouave" or "Figaro" jacket. The pattern consists of a bodice with rounded points in the latest style, sleeves, and the jacket back and front. The latter can be made up separately with or without sleeves, or the fronts of the jacket can be inserted into the side-seams of the bodice, and thus be made up in one. These fronts are a very

pretty addition to any bodice, and can be very easily added by any one by merely unpicking the side-seams, shoulders, and neck, and inserting the jacket. This quite turns an old bodice into a new one, and greatly adds to the warmth of any bodice. Velvet, plush, or the material of the dress may be used. The bodice is complete alone, without the jacket; or the jacket is complete without the bodice. The sleeves will answer for either. The bodice will require two yards and three-quarters of material 24 inches wide; and the jacket half a yard additional. The size is 36 inches round the chest, and the pattern consists of nine pieces—front, side form, side of back, back, collar, two sides of sleeve, and two pieces of "Zouave" jacket. The pattern can be ob-

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## INSIDE PASSENGERS; OR, THE WONDERFUL ADVENTURES OF LUKE AND BELINDA.

By A LONDON PHYSICIAN.

### CHAPTER III.

COMING DOWN IN THE WORLD, BUT RISING IN POSITION.

HARDLY had she said this half a dozen times when the curious effects of the unknown and rare drug began to work on poor Belinda.

"Pill, dear," she said, "am I getting small or are you getting big?"

Luke looked round, and at first could not believe that the small child that was standing by his side, hardly reaching up to his knees, was Belinda. Only when she turned up her little face did he recognise his vanishing sister.

"Stop at once, Belinda, child," he said, taking her up in his arms; "what in the world are you doing?"

"I can't help it," said poor Belinda, with a wan smile on her doll-like face, "I'm not doing anything. I believe I'm going on still."

To Luke's horror, she kept getting lighter every moment, and in another minute was no larger than a doll.

Beside himself with terror, Luke darted back for the inn, but he had hardly reached the end of the bazaar when a new horror seized him.

He noticed that the people in the street appeared to be getting taller and taller (though it was almost too dark to see them), till at last they looked positively gigantic. As he ran along towards the inn he found he could no longer look in at the windows, which were now far above his head, while the pavement seemed a hundred yards wide. The poison, though slower, was working as surely inside him. Poor Belinda let the truth out.

"Why, I do believe you are getting smaller, too, Pill," she said.

"I'm afraid I am, Bozy," ruefully replied Luke. "What shall we do?"

"Well, if we both get small together I don't so much mind; it was getting small alone that was so miserable," was the somewhat selfish answer.

Poor Luke looked round. His head was just on a level with the foot of a huge boot that was whirling past.

"How long shall we go on like this?" asked Belinda.

"I tell you what, Bozy," said Luke, emphatically, drawing up what was left of his six feet, "I don't believe in this nonsense, and, what is more, I won't stand it. I'll tell uncle the minute I get in, and I'll have that old hag brought before the consul this very night." So saying, he put Belinda down to run by his side while he hurried along, prudently keeping close to the wall to avoid being crushed by the giants.

"Why, we've walked miles," said Belinda; "it was only a few steps when we came out."

Luke ground his teeth, but said nothing.

"Where's Mr. Mole—Mr. Sutton, I mean?" asked Belinda.

"I suppose the poor man is suffering somewhere from the vile arts of that woman," said Luke. "I forgot all about him. I cannot see him anywhere now, it's too dark. I hope he'll find his way all right. Hurrah! here's the door," he added, as the wall suddenly ceased, leaving a huge opening across which the two pigmies, scarcely an inch long, hurried quite unnoticed and fortunately uncrushed.

A short walk brought them to their own room door, which was just by the entrance. Luke could see the door was shut, but what of that? The space between the bottom of the door and the floor appeared at least seven feet high, so they passed in.

"What now?" asked Belinda, who felt helplessly dependent on her brother.

"Well, Bozy, I hardly know; the fact is I'm afraid we are still getting smaller. I hope we shan't go altogether."

"Where to, Pill?"

"That's just what I want to know, Bozy. The fact is I feel all here. We cannot go away entirely; the puzzle is how we've gone so much already. You see we are material; we are not spirits. Besides, we've got clothes on; they cannot go."

"But they must be getting very small," said Belinda. "I don't think it would take much material to make me a dress now. I thought perhaps we were having the water squeezed out."

"What do you mean, Bozy?"

"Don't you remember, Pill, telling me once that if we had all the water squeezed out and were made solid we should only be a few inches square?"

"What nonsense, Bozy; besides, we aren't a quarter of an inch high, to say nothing of being square."

"Well, I feel just as if some auctioneer was saying, 'Going, going—.' Oh, dear, what is that?" said Belinda, as a noise like thunder was heard behind them.

Luke had only just time to drag his sister out of the reach of Captain Goodchild's huge foot, for he entered at that moment.

He looked round the apparently empty room, and the guilty pair heard a voice like thunder saying, "Those brats! I wonder where they are. Mr. Sutton gone, too!"

Now was their time before they vanished altogether. Reduced to two specks on the carpet, they were still human beings, and full of energy.

"Uncle! Uncle!" shrieked Belinda, at the top of her voice, till she was hoarse.

"Wait a minute," said Luke; "let's get a little nearer to him; it is not likely he can hear us at this distance, he must be miles away." Seizing Belinda's hand, he started running across the vast plain, bounded in the dim distance by the gigantic leg of the table at which the Captain had seated himself.

"I don't think we are much nearer," said Belinda, and I'm quite out of breath. "Wait a minute, Pill, dear, and then shout."

Luke halted and looked ahead dubiously. Far away up in the air could be seen the radiance of a light hidden by the overhanging ledge of the table about two miles above him. The light shone on a huge red mass, perched at the top of a long slope of dazzling whiteness, having all the appearance of an inverted snow mountain.

"Wait a minute, Bozy, till I get my glass out," said Luke; "I believe that's his face." So saying he pulled out the telescope, and looking through it, made out a prominent ridge in the mountain side to be his uncle's nose. At the base were the smooth brown tops of a large wood.

"I suppose that's his moustache," said Belinda, when it was duly described to her. "How small we must be!"

"Talk of saucers for eyes," said Luke, "his remind me more of a racecourse. On one side you can distinctly see something like a grand stand."

"Uncle's eyes are not green, at any rate," said Belinda, indignantly; "they are a lovely brown."

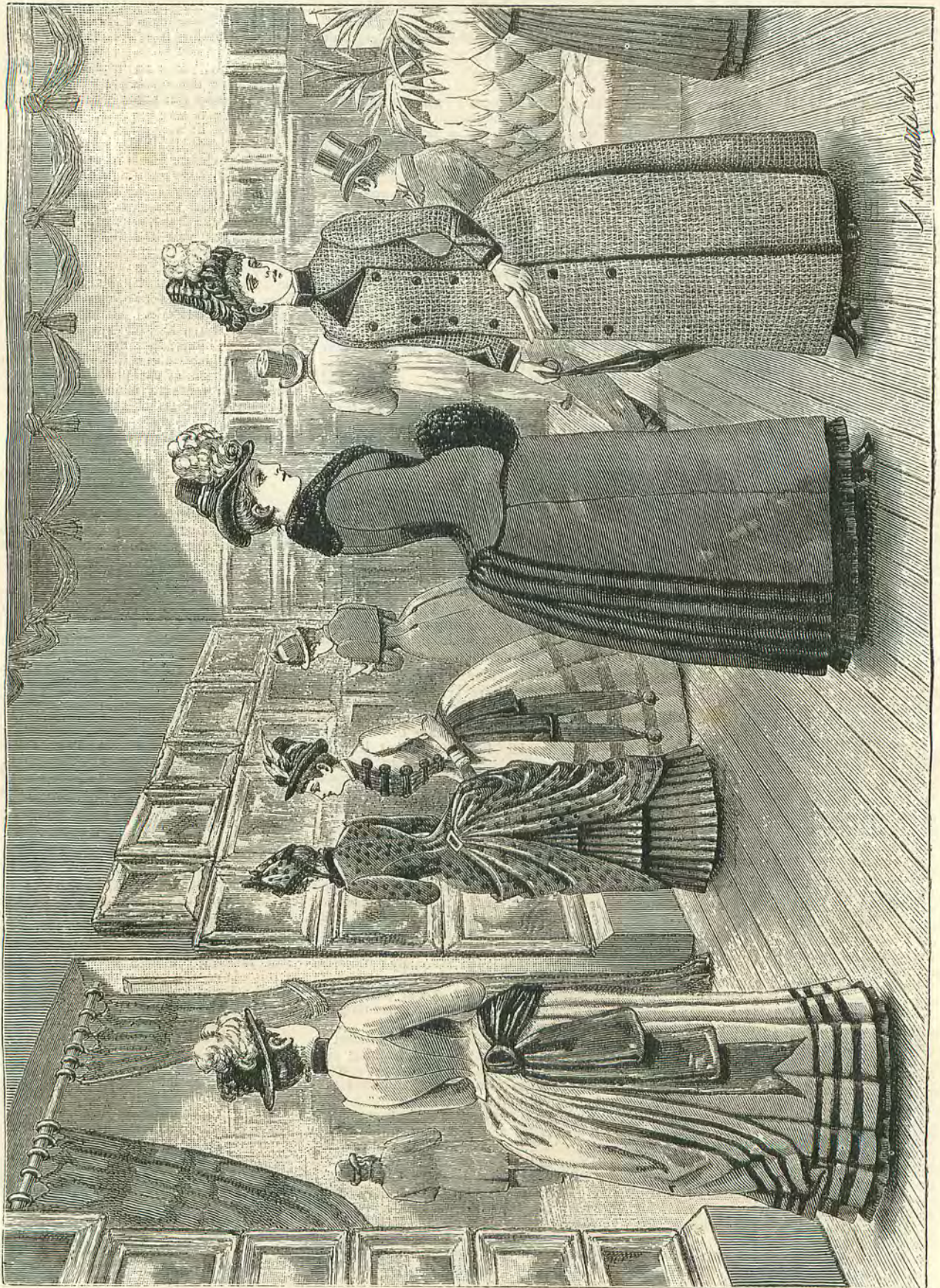
"It's only for size and general appearance that I meant," said Luke. "It's really a wonderful sight. There's that cut he gave himself while shaving yesterday, it's very nearly the size of our lawn; and as to distance," he added reflectively, "I should judge he was about three miles away."

"You mean his head?" said Belinda.

"Yes, of course, Bozy, his boots are not above half-a-mile off; but what is the use of talking to his boots? If I had only bought that sound magnifier, now, at the shop, I could have deafened him, but he can never hear our voices."

"I think 'screeching' sounds the loudest, Pill, and I can screech beautifully," said Belinda. "I feel better now. Let us both begin."

Poor Luke did his best, shouting "Un—cle! Un—cle!" in his deepest bass, while Belinda's screeches were simply heartrending; but the great red mountain gave no sign. They could see the two huge furrows above the nose that their absence was causing, and from time to



WINTER GOWNS AND NEW ULSTER.



## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



PRINCESS UNDERDRESS.

PERHAPS a short time ago we should have expressed our utter disbelief, had anyone

chanced to suggest it, in the prophecy that at a future time we should wear woollen and leather bonnets! Yet such is now the fact; and they have been adopted everywhere, and admired as well. To the home milliner they are invaluable, for she can purchase her bonnet, a few yards of the new woollen ribbon, and adding to it a little of her dress, she has a simple yet stylish erection which will be becoming, and also cheap. The same may be said of hats; and I hope all our girls have tried their hands at this easy style of millinery with this winter's headgear.

There are so many promises of cold weather for this winter that many girls, especially in the country, are looking forward to skating in January or February. It is only people with plenty of money that can afford to have one dress devoted to skating only, and others not quite so well off are obliged to make the usual walking gown do. In this the pretty small

jackets so much used this winter are extremely helpful, for nothing can be more suitable for the purpose. Velvet and velveteen are both favourite materials for skating dresses; but nothing seems so inappropriate as this clinging, dragging material, and an ordinary woollen or even cloth is infinitely preferable. The jacket worn should be tight-fitting, or nearly so; and there should be no flying ends of ribbon to flutter in the breeze. The muff and the bonnet or hat should match, if possible; and some of the collars of fur, with muffs attached to them, are very convenient for skating; with them may be worn a cap of Cossack shape to match. Nothing should be tight in a skating dress; everything easy in fit, with long, graceful lines, and simple outlines.

There are but few changes to mention in regard to ordinary dress; there are so many ways of trimming and of cutting bodices that there should be no difficulty in finding some-



NEW SHAWL GOWN - A PEASANT'S SKIRT WITH SWISS BODICE.

thing to suit everyone's taste. The movable waistcoats are very useful, and there are Zouave jackets—semi-Zouaves, as those attached only to side seams of an ordinary tight-fitting bodice are called. Polonaises are only made in woollen materials, and they will probably be much worn in the spring.

The method of making skirts remains very plain, and the small kilted frill or *plissé* is no longer worn with them. These skirts are almost equally full all round, and do not appear to be tied back at the sides, and, while full, are only moderately so.

All neck-bands are still very high, and it is rather difficult to get used to the naked appearance presented by the absolutely untrimmed necks, no frill, and only occasionally a small band of white or colour sewn round, like one of the rouleaux round a widow's cap in shape. The great difficulty is to get these bands cut high enough, for the dressmakers have not yet got used to them, and a poor dressmaker cannot make them fit easily and well.

The new shapes for bonnets appear to be covered smoothly and quite plain, and while hats are high, bonnets are lower and smaller than they were. Very few felt bonnets are to be seen, and stockinette is the most used of anything, and both it and velvet are stretched plainly over the shape. The newest bonnets, which are not yet seen out of the first-class milliners' showrooms, have the trimming put on very far back and the feathers wave forwards. We have had these hard bunches of feathers, wings, ribbon ends, and fitted trimmings standing up in front like soldiers, so long that a decided change in the spring will be pleasant. One of the last ideas for a lady's hat is to have one for evening use which will crush up like a man's opera or fold-up hat.

Of course people who have fur capes will wear them out, and they are so useful that it seems quite a pity that they have been dethroned; but the popularity of the small jackets is so great that nothing else seems worn. The new mantelettes in fur, just a little longer, and edged with tails, are much warmer, and really more becoming, and people who have capes of really valuable fur will do well to try and have them altered. The short boa is much used with tailor-made frocks that need no outer covering, and also with the tight-fitting redingotes. The fur of which they are made is long and black, like bearskin dyed, and some of the boas reach to the hem of the dress—they are of such extreme length.

Nearly all the muffs one sees come under the denomination of "fancy," and they have a thick handle across the top, which makes them look like bags. The newest are of velvet, made with deep frills at the ends, each end being lined with a colour. The fur is put across the front of the muff, and there are streamers of ribbons at one side.

The "rosary," or wooden beads, are used to trim everything—dresses, hats, and bonnets as well. They are of all kinds—round and plain, or faceted and chased; and they have one recommendation—that they can be made into bead fringes with little trouble at home.

Swede, or chevette gloves of a yellow tan colour, are used with any costume, and this winter everyone seems to have adopted mittens, woven of fine cashmere wool, quite as fine as stockings. Cuffs of fur and throatlets of the same, with springs in them to clasp the throat closely, are sold in many of the best shops, and these will be worn without lace or linen in the house with all woollen dresses.

The high fitted throatlets with falling showers of beads are very useful and pretty; but I cannot say I care for the turned-back collar and cuffs of coloured canvas, embroi-

dered in tambour work, which some young ladies wear, nor do I like the velvet and gold bands in imitation of an officer's uniform.

Very little jewellery is used, and necklaces seem to have gone out of favour wonderfully soon, considering how they were liked by the aesthetic dressers amongst us. Smallness is the chief thing desired apparently, and very small brooches, earrings, and watch-chains are the craze.

The hair is still turned up by many people, but there is no doubt that the coil of small, fine plaits, wound round and round at the back of the head, are really the most admired form of hairdressing.

Our large illustration gives one of the new ulsters, and the best and most stylish of the long cloaks used this winter. In the background will be seen a polonaise, and the most distant figure wears one of the new side sashes, made of double material—silk, satin, velvet, or the material of the dress—which are one of the newest ideas, and probably will be more accepted in the spring than at present. The young lady with her back to us shows the new way of draping the peasant skirt by extending it in length at one side and forming a back drapery with it, to which a sash is added in front. The bodice is simply cut round at the back, and the whole gown is girlish and useful.

The return to a style of more simplicity in draping skirts is a great advantage to many people, but none of our readers must forget that in case of thin, unformed figures it is mere cruelty to them and others to put them into a perfectly undraped frock, and that intelligence and taste must always be brought to bear on all such questions, whatever fashion may dictate at the moment. Fortunately, too, we are now more emancipated from the old-fashioned ideas of costume, and there is more room for individual taste and thought in all matters.

The subject of dress alterations and improvements is one that always comes up at this season of the year or a little later, just when our winter dresses become a little shabby, and when, the shortest day being past, the improved light makes us see them with clearer eyes. Everyone's gowns show wear, first at the front darts, under the arms, on the front of the bodice, the points in front, the under part of the sleeves, and indeed, with stout people, at all the salient points. In woollen materials the effect of wear is to make them shine, as if a well-used blacking-brush had been applied to the places where the pressure comes. To remove this glossy look there is nothing better than cold water applied with a sponge. After this is effected, there are several small additions which can be made. If the fronts and points are shabby, we can add a plastron of some kind, which generally consists of a plain straight piece of material the length (or a little over) of the front of the bodice. This is arranged in any way that may be liked. One of the prettiest new plastrons for both young and old girls is that made of a half handkerchief, the two points of which meet under a bow at the back of the neck, the centre at the waist being formed of the third point; the fulness is arranged in long folds, the centre pinned across the front of the neck straight under the throat. The Figaro or Zouave jacket is another useful addition to an old bodice which has given way under the arms. It may be added in front of any dress in velvet or silk, or may be made with a back to wear over any bodice, beaded net being a very fashionable material for them. As regards the alterations of skirts, they are never very difficult now that we can use two or even three materials to one dress. The housemaid skirt can be revived by the addition of a tunic or sash, and a Zouave jacket or plastron to the bodice; but I fear that those

of my readers who have invested in those very tempting canvas cloths will find them very difficult to make over, as they so soon grow shabby.

In the smaller illustration for this month, I give two of the newest dresses. The shawl dress, with a jersey to match the principal colour, showing also the new long pleats, which are the favourite style of making skirts this winter. Nothing can be more easy than to drape a skirt in this style, as the foundation being made, the upper part is cut out and arranged in one long piece, without shape of any kind. The other dress is the tucked peasant's skirt, and Swiss waist, a charming costume for young girls, the bretelles added to the plain bodice giving fullness to the figure.

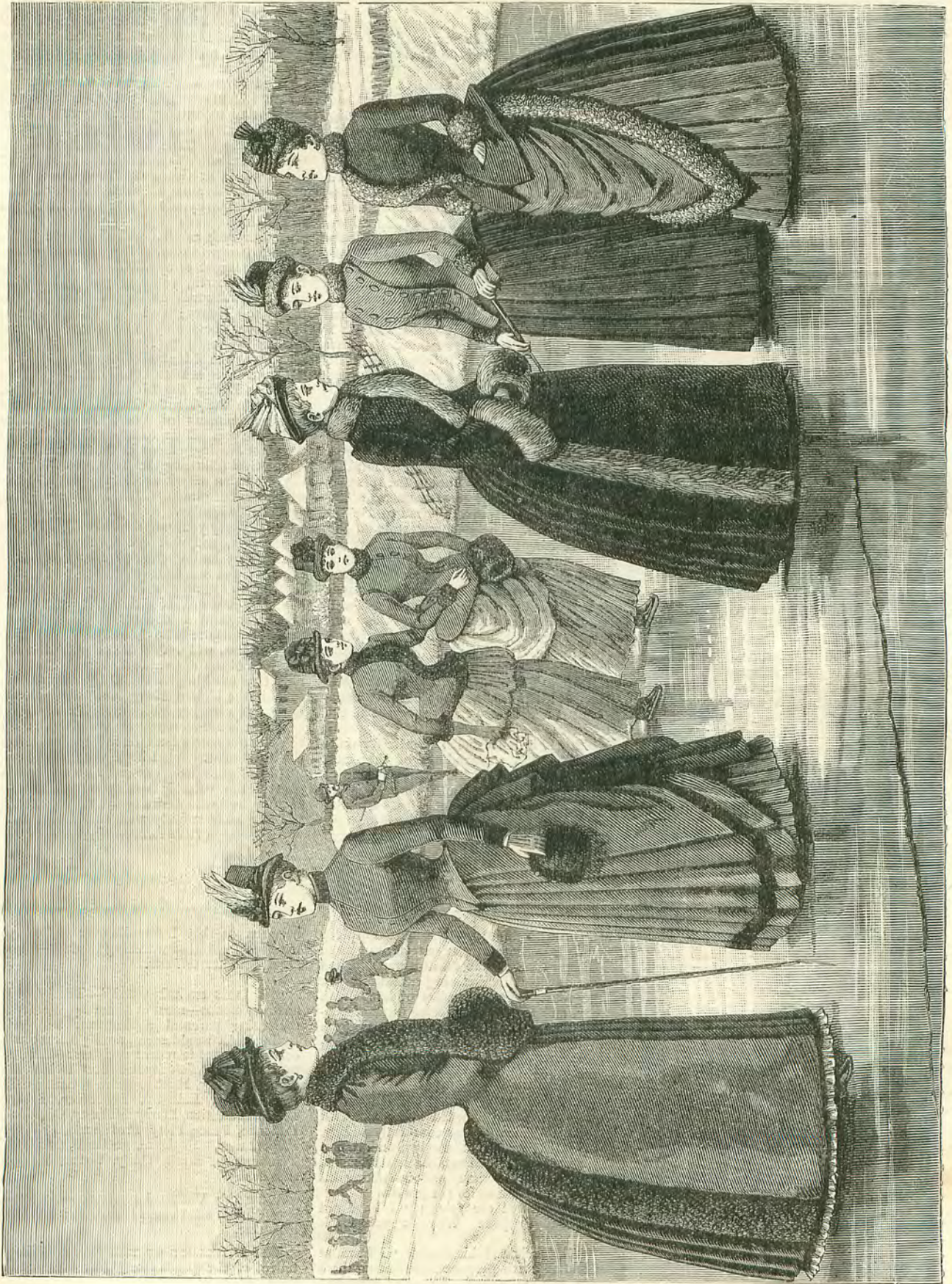
For the paper pattern this month I have chosen another article of underlinen, or underdress, as it would be more rightly called perhaps. This is the Princess petticoat, bodice, and skirt in one, which so many women and girls are adopting as a second garment over a combination, to supply the place of stays, petticoat bodice, and two petticoats. Of course it may be made in any material, but for the winter the best and most sensible materials are alpaca or cashmere, and flannel lining, or else a very thick stuff which will stand instead of both, such as flannel-cloth, serge, blanket-cloth, &c. Everyone who has adopted this garment, more especially the old, feel its comforting qualities of lightness and warmth. It is so easy to put on, and does away with half the trouble of dressing. It is easily made and inexpensive.

Though our artist has invested it with a certain amount of decoration in the way of tucks and a frill, both of these are needless if lightness is desired; and their place may be taken by a kilting made single, and not very full. If the tucks are desired, they must be allowed for in the length of the garment; and our pattern gives sleeves quite to the wrist, which will be, perhaps, thought unnecessary if the combination has long sleeves also.

There are six pieces in the pattern—two sleeve pieces, front and back, side piece, and back of skirt, all of which are notched to show how they are put together. The amount of material taken for it is three yards and three-quarters if the stuff selected be thirty-six inches in width. This is, of course, exclusive of trimmings or tucks. One size only is sold, *i.e.*, thirty-six inches round the chest, and no turnings are allowed. The pattern can be obtained from the "Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., by letter *only*, enclosing postal note for one shilling.

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WINTER OUTDOOR COSTUMES.

## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

It is not often that utility and fashion go hand in hand so completely as they do this winter, when everything woollen is warm, to the absolute exclusion, almost, of anything else in the way of material. Fortunately for those, too, who have to consider economy in the way of dress, nearly all woollen materials are not only good but moderate in price; and at the best shops we can obtain serges, bouclé cloths, and *vigognes* of excellent quality at a shilling or eightpence the yard; and we may quite rely on their wearing well, for these houses make very generally a specialty of these goods. Into this category of goodness and cheapness come the productions of the manufacturers who advertise in many of the papers, and send patterns on being written to, which show the widest amount of range in prices and texture. Nearly all the materials are rough in texture on the surface and have flecks and stripes of bright hues intermingled with their threads. But with all this tendency to roughness, I see that many of the best dressmakers are using fine, thick cashmere and smooth-faced cloths for gowns; and though the fringed shawl costumes did not appear to take in the early part of the season, they are quite coming forward now.

The fancy for woollen extends to "under wear," which no longer deserves the name of "under linen," a designation so long applied to it. Many ladies, girls especially, wear nothing but woollen below the gown, and, having once adopted it, are not likely to leave it off, for I am assured on all sides that the greatest comfort in life is attained by its adoption. The great difficulty is to get the present stock so reduced, or worn out, that the change can be made without undue extravagance. I am endeavouring to help our girls by giving good patterns of all the new underclothes, and the selection of what each will wear must then be a matter of personal inquiry and choice. Woollen night gowns have this winter been adopted by many people, and they declare them to be most comfortable. The price of good white flannel this winter seems so moderate that it will help our girls to make the change if they desire to do so. There is no doubt but that the introduction from Germany of Dr. Jæger's ideas about clothing have had a very great effect on our opinions on the matter, but the people who have really taken the matter of clothing to heart, and not only reformed themselves, but endeavoured to reform the ideas of others, are to be found among more girls than women or old people, to whom the change would be really the most useful.

There is a great change since the beginning of the year in the make and draping of skirts; they are much fuller, and all the folds fall straight from the waist. Tucks are much used for the edges of drapery and kilted

flounces, but when the material is striped, the stripes are a trimming without any other addition. For full ruches, arranged in box-pleatings and flounces, pinking is considered a very pretty finish. The rough, coarse, diagonal cloths are edged with fur or imitation astrachan. Some skirts show nothing whatever of the true skirt, but appear to be all tunic, and are very slightly draped; the fulness being laid round the waist in wide single box pleats, or very wide double box pleats, creating a great thickness round the waist. But as the French dressmakers are desirous of restoring the farthingale or hoops at the side over the hips, we shall not be *outré* even though our gowns be full. I am glad to say that English ladies are said to decline utterly any such fashion. Many of these skirts which seem all tunic, are made of lengthwise material, or that used the selvedge way of the stuff are made of double-width material, and show no joins. Of course I need not tell my

girl readers, if they have acquired any experience in dressmaking, that double width material is much more economical in cutting than the single.

One hears constant regret over the continued abolition of all collars, frills, and tuckers, from both the edges of the neck and the sleeves. Everyone says it is "so trying to the most beautiful skin." But, after all, we must remember that frills and tuckers were quite unknown to the Greek women, who were more famous than any nation in the known world for their loveliness; so we must take courage, in spite of the croakers, and think of the wonderful savings to our pockets in doing without such expensive adjuncts to our gowns. Narrow ribbons are sometimes worn round the neck, or a bunch of loops is pinned under the ear. Bows are worn in the hair in the evening, and are placed on one shoulder (or sometimes both) of gowns worn in the house.



INDOOR DRESS.

What are known as tailor-made gowns have bright coloured vests, which may be of leather, velvet, plush, or satin. The skirts are very plain, and little draped, and the bodices are cut after the fashion of habit bodices.

For evening dress we are again threatened with the train. I am glad to say, however, that many people seem quite determined to allow no such innovation to creep into daylight, and the present skirt, useful, short, and sensible, seems well seated in everyone's affections. For evening dress low linings to bodices have returned to favour.

Fur is more worn this winter than it has been for some time back. The new idea is to make it into bindings, pipings, and edgings of the narrowest width possible. Astrachan is the most used, both the real and the imitation, in either wool or silk. I have lately seen some entire skirts of the silk curled imitation astrachan. Long boas have returned to fashion. They go twice round the neck, and some of them reach nearly to the feet. Fur cuffs and collars are made up and sold in the set; both collar and cuffs being mounted on springs to set quite closely to the neck and hands. Seal-skin seems used for everything but jackets, as capes, dolmans, cloaks, and mantles. All the new fur capes are made longer and reach below the waist, and for those who own really valuable fur capes it is worth while to have them altered and lengthened.

Fur muffs are made extremely small, more like a fur cuff than a real muff, and they generally have a pocket on one side to hold the purse and pocket handkerchief. When the dress is trimmed with fur, fur bands are used to ornament the muff made of the material.

In some of the new mantles without sleeves fur cuffs are fastened at the ends to keep the wrists warm, a very much needed protection and warmth, if there be no sleeves to close round the arms.

What is known as "Royal leather," viz., leather dyed a bright scarlet, is the extreme of fashion for purses, card cases, shopping bags, blotters, etc.; in short, for everything to which leather can be applied. Shoes of scarlet leather are much worn, and the favourite shade is used for the fancy buckles and the slides with which ribbons are fastened.

Many tight-fitting long redingotes are to be seen this winter, worn by young girls. They are often trimmed with fur, and are always made of plain cloth, and are generally coloured, red being a favourite hue, as well as blue, green, and a dark seal brown. In many of them the front slants like the one in the centre of our large illustration, but all are very close-fitting and extremely plain in cut. Large buttons fasten them down nearly to the edge of the dress, and a collar and cuffs of fur are generally worn with them.

For nearly all cloaks the sling sleeve is the only one popular, and it is generally lined with velvet, and slightly turned over to show the lining. Capes to match the dress are used, which have also sling sleeves, and some of these have a long hood at the back lined with silk.

Some of the prettiest mantles are those that have a few folds or tucks laid longitudinally down the fronts with a fancy clasp at the neck and waist.

Our large illustration of a party on the ice shows the style of costumes adopted for skating, as well as for most of the winter out-of-door exercises. Small, tight-fitting jackets, it will be seen, are in the ascendant, and the

draperies are very simple and plain, fur bands being the favourite trimming. Muffs are not now so much used by lady skaters, who wear warm gloves to make up for their loss, or generally have pockets in their jackets.

Our second illustration, of two figures in close conversation over the fire, shows a pretty, simple, and girlish dress for the evening, consisting of a lace skirt, Zouave or Figaro jacket of velvet edged with rosary-beads, and a sash of velvet to match the jacket in colour. The puffed plastron may be of piece-lace or of India muslin. This skirt may be of white, string-coloured *terru*, or even black lace. The jacket may be of any bright colour, such as *grenat* red, with a string-coloured skirt. A brown velvet Zouave would suit a quiet, ladylike frock. The paper pattern of the Zouave jacket was issued in December, and may be obtained, price one shilling.

The tea-gown, or loose Princess robe, is a very pretty model for an indoor dress. The material may be of woollen, the fronts being



A NEW POLONAISE.

lined with coloured silk. The back is tight-fitting.

Bonnets without strings, strange to say, are much worn, now that the winter with its cold days and raw piercing winds has come. In the summer we wore velvet strings, and in the winter we wear none—such are the foolish vagaries of what we call "fashion." Hats are more worn also by young girls than they were in the warmer weather, so that altogether we show rather a want of common sense. Fur is a favourite trimming, and is used as bands to the edges of bonnets, and the fur tails of different animals appear amongst the upstanding bows of the fronts. These high decorations are still the rule on all bonnets and hats, and consist of stiff feathers, wings, bows, and ends of doubled ribbon, cut with two points like a swallow's tail. The fronts of bonnets are generally of soft-looking gathered velvet or plush.

Jet bonnets are worn quite as much this winter as they were during the summer, and, indeed, they are so generally useful that those who consult both looks and economy nearly

always use them, for they bear the mark of no particular season, but are suitable to all times of the year. The entire brim often consists of rows of beads, and the trimming is of feathers, "pompon" clusters, jet leaves, or loops of black ribbon.

One thing grieves me not a little in the millinery of the winter, and that is the lavish use of birds of all kinds. The other day I saw a fashionable dame, who wore a bonnet quite surrounded with little wee birds sitting round the edge—a sight to make one weep! Even the commonest birds appear to be slaughtered, such as the house sparrow. I cannot understand how tender-hearted women and girls can don such cruel trophies of the sufferings of the feathered creation, and I should feel glad if none of our G. O. P. readers would countenance such wicked, useless wholesale murder of God's innocent creatures.

Gloves are still made very long indeed, and *gants de Suede* are worn to match coloured gowns. Very young girls wear silk gloves. I am sorry to say that the fashionable shoes and boots are still pointed, but the number of sensible women and men who do not wear them is daily on the increase.

I have mentioned before that the subject of the revival of crinolines is on the *tapis* again in Paris, and I must remind my dear girl-readers of what I have often said before to them, that they must not fall into any extremes in this matter, which would be so inconvenient and equally unbecoming.

For the paper pattern this month I have selected a polonaise of the most fashionable shape, with a "waterfall back." It may be made in any material, and will be found most useful for doing up dresses, or for adding to skirts that have outworn their proper bodices. In the design it is made of figured material; but it will be found most stylish if made in one of the smooth cloths, or fine serges, and used over a velvet skirt. For what are called "tailor-made gowns" this polonaise will be suitable, as it is plain and simple, and has no trimming save the velvet collar and cuffs if they can properly be called "trimming." The pattern consists of eight pieces—the sleeves, front, half of back, side pieces, back, and collar, all of which are carefully notched, to show how they are put together. For a medium-sized person six yards of 36-inch material will be enough, with care in the cutting out. The edges are finished with a hem of one inch wide. *One size only* is sold—36 inches round the chest. No turnings are allowed, and no other patterns, except those distinctly mentioned, are prepared for sale. The pattern can be obtained from "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., by letter only, price one shilling. A postal note should be enclosed with each order for the amount due.

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FEBRUARY 27, 1886.

[PRICE ONE PENNY.]

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



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NEW MANTLES WITH SLING SLEEVES.

THERE seems but little to say about new styles or ideas in the month of February. It is too early to think of getting new things, and our winter dresses are not sufficiently worn to need repair, and yet, with the increasing light, they will show wear in March, so it is worth our while to try to be prepared in time for anything that may happen. I feel sure that, to be dressed with economy and taste, all women need much prevision. The extravagant woman or girl is always unprepared.

Black seems more generally worn than anything else just now for gowns for both out and indoors, and black velvet or velveteen skirts with black silk over-dresses seem popular. Coloured velvet skirts are also worn with black silk, and there seems no doubt that this old and well tried friend has once more returned to favour. Dark blue and very dark shades of green are liked for walking gowns, and yellow in all shades is liked for the evening, a mixture of yellow and black being used by married ladies, and yellow and white by young girls, white nun's cloth with yellow satin or sateen, or thin white silks and thin yellows mingled.

Woolen materials continue to be the most popular, without doubt, for daily use. Rough woollens are more in favour than serge and diagonal cloths, and they are known under the all-containing name of *bouclé*—a kind of knotted weaving thrown up to the surface on all kinds of smooth woollens, such as vigognes. The newest cloths are rough also, and there seems no doubt that this style will be continued throughout the year. But, as I have already said, very stout people must beware how they indulge in it, as these rough coarse surfaces undoubtedly increase their apparent size. Some of the new cloths are in light shades of stone-colour, drab, and Swede, but I do not think them suitable for winter wear, and I prefer infinitely the dull red of the hues called terra-cotta or tomato, and a pretty copper colour which in some shops is called chrysanthemum. These make warm-looking dresses, and wear better than the lighter shades. The weaving of these cloths is not what is generally understood by that name, for it is not smooth nor fine, but coarse and rough, and very like the consistency of horse-cloths.

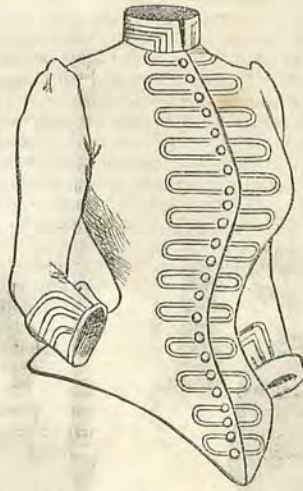
In tailor-made gowns I see that all kinds of Scotch materials are in favour; tweeds, chevots, and the coarse Orkney cloths and velvet skirts are often used with them. Some new woollens are woven with a mixture of silk, the latter appearing in the shape of large stripes. These will be popular in the spring, I feel sure. One of the most wonderful materials of the present winter is plush with lace stripes in it, which seems an unsuitable and foolish mixture.

And now I must devote a few words to the newest ways of making up gowns, so that my industrious girls may have an idea how to proceed with any dresses they may desire to make up early in the spring; and for this purpose I shall also select one of the newest shapes of bodices for the pattern of this month. It may be braided or not, as desired, of course. This bodice can be cut also as a round basque by leaving the same length at the sides as at the back and front, in which case it may be finished with two rows of machine stitching at the edge. I hear it said that we are to return to very long basques again with the spring, so long as to allow of pockets being placed in the long straight flaps in front.

Very large mantles are not as much used as they were, except for wraps in bad weather. The short jacket and the short mantle with sling sleeves seem to be the prevailing fashions, and I see no change likely to be made during the spring, except perhaps to the lengthening of the ends of the mantles in front. There

seems an increasing liking for a small mantle to match the woollen dresses, and this will probably be a feature of the spring fashions. The backs of all the small mantles are plain and simple, and are tied into the figure at the back, the edge being turned under, not trimmed. This new small mantle is called the "Bernhardt," and it will probably be selected as the pattern for next month. It is admirably suited for making mantles like the dress, is very easy to make, and takes little material and a very small amount of trimming. A pretty clasp may be placed at the neck. The new way of putting the trimmings on mantles is to trim the fronts, neck, and sleeves, and not round the edge. It seems as if everything would be worn. Paletots, ulsters, redingotes, and coats are all used indiscriminately—an excellent thing for those who are not well enough off to change their mantles very often.

The illustration depicting an out-of-door scene gives nearly all the novelties that are to be seen at present. In long cloaks the sling-sleeve is the most popular shape, and the illustration shows one made of a plaid tweed, and one of diagonal *bouclé* cloth, the latter having bands of velvet placed on it as a trimming.



NEW SPRING BODICE BRAIDED IN MILITARY STYLE.

The short mantle on the front figure has the new square ends in front, and the figure with her back to us wears a cloth mantle trimmed with grey astrachan, and a toque of the same.

The indoor scene gives one of the new striped dresses, and a gown with full pleatings in the front. On the extreme left a pretty evening dress is shown, made of lace, velvet, and "rosary" jet beads. This is suitable either for a new or the re-making of an old dress, and would be easy to manage at home. The figure at the back shows a gown trimmed after the new method, with bands of velvet, put on very closely, so as to allow only a small bit of the original material to be seen.

It will be noticed that there is little change in dressing the hair, the only thing I remember being that young girls seem to like the Cotogon plait, which is made by plaiting all the hair together at the back, and, turning it up, tying up the end with a ribbon at the nape of the neck.

There seems but little change in the shape of bonnets. All are small, many of plain felt edged with fur, and all the crowns are very much cut up at the back, to show all the back hair. With this style, of course, the coils of small braids look the best, and where nothing

in the way of hairdressing is achieved, the effect is anything but lovely, and a girl who cares for her appearance had better wear a hat. The newest bonnets have the brim cleft in two over the forehead, and all the trimming placed there, generally of feathers, or a large pompon of cock's plumes. Grey bonnets and hats are much worn with black dresses. Flowers are hardly seen as the trimmings to bonnets or hats, and ribbons seem the all-prevailing thing in millinery.

All the hats seen are high, and the trimming is put on as high as possible. There seem to be no new shapes at all, save one with a high crown, and the brim turned up on each side, like a "boat-shaped" of the old days.

I cut the following from a contemporary, and as it contains several good ideas on the glove question, it may be useful to many girls of the G. O. P. also, who may not have seen it before.

"Good kid gloves must be sparingly used by the economically-minded, watched at the tips of the fingers, so that the first stitch that gives way may be repaired, and always pulled out when taken off, instead of being turned inside one another, and made into a little ball. None but the best are worth buying, and light ones will clean once or twice, though it is next to impossible to perform this operation at home. With Suede gloves the case is quite different; the light undyed colours soil far sooner than they wear out, and it is advisable to have a pair of boxwood hands of the right size on which to wash and dry them. The mixture for the purpose should be made of white curd soap cut up small, and boiled in a little milk, and the dirty gloves should be well rubbed and cleaned with a little bit of flannel dipped in it. After being sponged over with warm—not hot—water, to remove this, they should be wiped with a towel, and left on the boxwood stretchers until quite dry. The great trouble with silk gloves is the tendency of the finger-tips to wear rapidly into holes, and the very best way of avoiding it is to put a tiny bit of cotton wool or wadding into the extreme end of each finger. Some people, before beginning to wear them, tack a tiny bit of an old glove in, but the stitches, however carefully done, have an unpleasant trick of showing, and the wool is far preferable."

So far as boots or shoes are concerned, there is little that is very new. Buttoned boots are very high in the leg, and now that health is really considered, it is a simple matter to get them with square toes and low, square heels; so there is no need to deform our unfortunate feet any longer. Laced shoes are more popular than buttoned ones, and this winter shoes have been very much used. Best boots or shoes, for use in the afternoon on fine days, have been made with patent-leather toes, and are generally buttoned, not laced. This will be also the style for the new spring and summer shoes. Bronze shoes are used in the afternoon and also in the evening, and the stockings should be of a yellow brown, to match the bronze hue. Swede shoes are still worn by many ladies, and so are red morocco mixed with black patent leather. Steel beading for shoes is introduced again; in fact, all forms of embroidery seem to be advancing in favour as applied to shoes. I must not forget to state that many physicians now object to the use of the low shoe in the house, as it leaves the front of the foot unprotected and causes severe colds. In this case they should be replaced by cashmere boots, which are not more expensive to buy.

Velvet shoes, in all colours and black, are one of the new introductions of the winter. They have buttons of steel, or paste diamonds as ornaments, and are generally made with straps across, and are worn with stockings to match in colour. The heels are also of velvet, and

the shoes are too well cut to make the feet look large, as velvet shoes have the credit of doing. All kinds of beads are now used in the embroidery of these and other kinds of shoes, from garnet to gold and blue. In short, our tastes are quite altered, and we wear what we formerly disliked.

In the description of last month's pattern there was a misprint, or rather an omission, "cuff" being omitted and "side-pieces" having an "s" added. Only one side-piece is needed for the pattern, and the cuff makes up the eight pieces.

The present month's pattern—a new and stylish bodice shape of very simple make—is in seven pieces: collar, front, two side-pieces, back, and two halves of the sleeves. It will

require two and a half yards of material thirty inches wide. It is thirty-six inches bust measure, one size only being prepared for sale. No turnings are allowed, and no other patterns except those distinctly mentioned are sold. The pattern can be obtained from the Lady Dressmaker, care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., by letter only, price one shilling. A postal note should be enclosed with each order.

The patterns already issued can always be obtained, as the "Lady Dressmaker" constantly tries to show in her articles how they can be utilized in making new or rearranging old gowns. Each one can be had for one shilling (postal note) from the "Lady Dressmaker," care of Mr. H. G. Davis, 73, Lud-

gate-hill, E.C. The following is a list of those already issued:—April, braided, loose-fronted jacket; May, velvet bodice; June, Swiss belt and full bodice; July, mantle; August, Norfolk or pleated jacket; September, housemaids' or plain skirt; October, combination garment (underlinen); November, double-breasted out-of-door jacket; December, Zouave jacket and bodice; January, princess underdress (bodice and skirt combined); February, polonaise with waterfall back; March, new dress bodice for the spring.

In sending for patterns the "Lady Dressmaker" hopes that great care will be taken to give the address clearly, adding the county, and, if a village, the nearest post-town.

## A PERILOUS ROAD.

## CHAPTER IV.

## ON THE BRINK.

THREE or four months passed, and then the first fruits of Marietta's labours were sent by her to the *vecchio*. After this remittances came regularly, which he gladly sent off to their destinations.

"Dear Marietta," said Emilia in her letters, "the *babbo* is a different creature already."

This was true, and he ceaselessly thanked heaven for giving him so good a daughter. By degrees, however, a change became perceptible in her letters. They were fewer and shorter, and although a bank note slipped out of almost every one of them, a fear came to him that his *piccina* would never be to them again quite all that she had been.

Leonardo, too, though he blamed himself for what seemed disloyal thoughts, found a change in her. One day he was in Florence on business, and, as usual, though not so frequently of late, he called to see her. He met the professor and his wife in the large hall, and they were both elated with justifiable pride and gratification.

"What do you say of our little *cantatrice* (singer), eh, signorino?"

"Wonderful, really! I cannot admire and praise her talent and industry too much, nor ever thank you and the kind signora sufficiently."

"Niente, niente!" And then he took him to Marietta.

He talked cheerfully the while, but his tender heart was pained, for he saw unhappiness in store for the youth.

Marietta greeted her old friend kindly, but as soon as they were left alone a constraint came upon them both. Leonardo's eyes were fixed upon a costly bouquet on the table, and Marietta's manner was not quite natural as she said—

"Ah! Leonardo, I was just writing to *babbo* to send him these" (pointing to two bank-notes), "but if you are going there perhaps you will take charge of them."

"I am not going this week," he answered, rather shortly; then, repenting his brusque manner, he stretched out his hand for them, and added, "but give them to me all the same; I will find a safe means of sending them."

"Oh, no," she said, "I won't trouble you." "It's no trouble at all. I don't know why you should say such a thing, Marietta."

"I could as well say that I don't know why you are not going to see *babbo*. You deprive him of his greatest pleasure."

"No, not now. It would be no pleasure. I am—not in tune, and his eyes are sharp, and he would see it."

He had hoped that she would ask him why he was out of tune, but she did not. He rose and looked gloomily out of the window.

"Well, Marietta, if you are going to sing this evening I will not fatigue you, so good-bye." And he went towards the door.

Marietta rose and followed him.

"Leonardo, I think I ought to tell you something. Perhaps you are right, and it would be better not to go and see *babbo*. He might make a mistake and think that—that—"

"Go on, Marietta, I had better hear it all, though I think I guess it."

"I am—betrotted."

"To the Marchese Mancina?"

"Yes."

"Then there is nothing more to be said."

And, disregarding the timid hand put out to him, he tried to open the door.

"Leonardo! are we to part like this?"

"I think so, Marietta. I don't know exactly how else."

"I mean, Leonardo, that I had hoped you had foreseen this, and that perhaps you had latterly changed your mind about *babbo's* wish, so that this would be nothing to you, and that we could still be friends."

"I can't tell an untruth, Marietta; I have not changed my mind. I did foresee something of this, yet I hoped that you would have proved strong enough to resist this temptation."

"You have every right to blame me, Leonardo. You were the one to help me to—"

"Marietta, if you imply by what you were going to say that gratitude ought to have led you to keep faith, you are welcome to break with me. If you had only gratitude to give me you have chosen right." And before she could speak again he was gone.

"Only gratitude to give me! You have chosen right!" sounded in her ears for long after Leonardo left her. She sat down and thought of all that her dear friend and playmate had been to her all her life through. Was it only gratitude, and had she chosen right? Had she really changed towards him, and what was it that she felt towards this one who had flattered her with his homage, who had laid, though not wealth, a title at her feet? The words of advice and warning from her father and the pastor recurred to her. She had been offended because she had thought herself strong, and yet had she been strong?

That same day she received one of Emilia's

letters, and her young sister tenderly but distinctly upbraided her, and at the end she said, "For *babbo's* sake, Marietta, try to write as you used to. Shall I come and see you? Perhaps a talk together would tell me better than a letter what it is that has caused this trouble?"

"Oh, no!" involuntarily broke from Marietta, as she imagined Emilia in her rustic attire perhaps encountering the marchese.

Then, although she was alone, she flushed scarlet at her own unworthy thoughts, and bitter and humble tears fell from her eyes, for she was convicted of the worst which they had feared for her by her own shrinking dislike to Emilia's suggestion.

A knock came to the door, and the Marchese Mancina was ushered in.

"Ma, tesoro mio" (But, my treasure), he said, pained and shocked at her sad appearance. "Che c'è?" (What is it?)

But she evaded all his questions. He was full of tact, so, to change the subject, he talked of her singing, and then said, "The professor tells me that now you will give it up, or at least only sing for *divertimento*" (amusement).

"Yes, and it will be better, will it not?"

The marchese looked away from her.

"You would prefer it, too, would you not, Enrico (Henry)?"

He bowed.

"Angelo mio (my angel), of course, whatever you wish I shall like."

Marietta looked at him, and, though she could not have explained it, felt some uneasiness. His words were right, but the tone sounded forced.

"Enrico, I fear that you don't agree with me, but it seems to me that there would be no peace, no repose, no domestic life at all."

"But, Marietta, you forget the fame, the glory, which you would have. You have soul, sentiment, fire, everything. With a little training you would be the *prima donna* of the day."

"And go on the stage?"

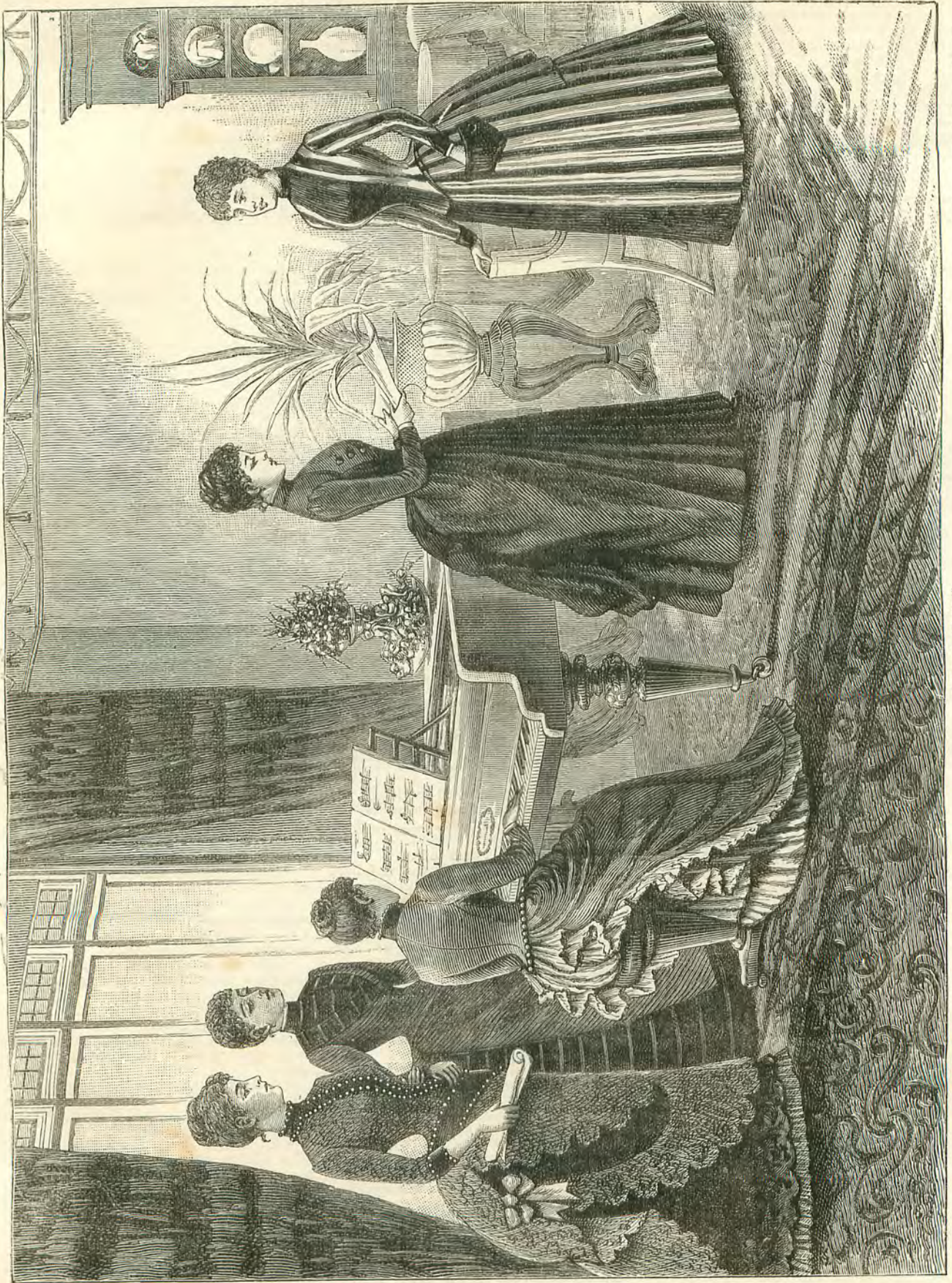
"Certainly. It would be my pride to see you admired, worshipped. Your triumphs would be mine; your—"

"Enrico, excuse what I am going to ask. You told me that you were poor, but there would be enough."

"Enough, yes, but—" And he shrugged his shoulders, expressing better than words his opinion that bare sufficiency was not pleasant.

"You know that before these two years or so I was accustomed to the very simplest life, and you—"





INDOOR GOWNS.

See "Dress: In Season and in Reason," p. 338.



SPRING VISITS TO THE STUDIOS.

## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE coldest and rawest of the so-called winter months is certainly March; and at the present moment, though we know there must be spring somewhere, by the quantities of daffodils or Lent lilies offered for sale, we do not seem to have any approach to it in London. There is, however, much indication of spring in the changes of fashions, which seem, on the whole, to affect the materials more than the shape or cut of our garments. Long cloaks may be a little less popular, bonnets not quite so high, hats a little less over-trimmed, and the skirts cut on straighter and more graceful lines than they were. These are the chief changes to be noticed at present.

The spring being above all other times the season for weddings, I have thought it wise to illustrate a simple wedding-dress, which will not be too difficult to make at home if need be, nor too expensive for ordinary purposes.

The under-petticoat, with its four flounces, is of white muslin, silk gauze, or Indian muslin. The side piece of the dress is of white satin, with a *revers* of brocaded satin; the train of muslin, lined with satin, and edged with a frill of muslin, over one of satin. The bodice is of satin, with folds of the muslin or gauze laid over the front. The veil is put on quite at the back of the head, and the wreath is fuller than it has been worn for some time past.

Bouquets, or rather nosegays, of the flowers in season will be used at spring and summer weddings in preference to any hothouse or exotic blossoms. At present there is an undoubted fancy for yellow, and daffodils, yellow tulips, laburnum, primroses, and, later on, yellow roses, will be the flowers in vogue. They are informally tied together with handsome ribbons of velvet or satin, with bows and very long ends which match the costumes of the bridesmaids, or are of the favourite colour of the bride. Sometimes each bridesmaid has a different colour. It is said that hats will be less used for bridesmaids this season than veils and some description of fancy head-dresses.

There is now no doubt but that the new Bill to lengthen the canonical hours will bring about a change, and a very needful one, in the ceremonials observed at weddings, which will be, I think, emphatically "reformed" ones, if all one hears be true. The wedding breakfast, which has been losing favour, on account of its expense and its uselessness, for the last two years in town, will be entirely abolished; most weddings will be in the afternoon, the bridal party being an afternoon-tea party instead, where tea and coffee and sandwiches and ices will be the heaviest "eatables," with the inevitable wedding-cake, of course. A far pleasanter way of celebrating a marriage than the old wedding breakfast, which was expensive, generally dull beyond measure, and when it was over no one knew what to do with themselves for the rest of the day.

The fashionable silks for wedding dresses are soft handkerchief or Surah silks, with satin trimmings, or striped velvet and satin petticoats.

There is quite a long list of colours, some of them new, some renamed only and old. I have already mentioned the popularity of yellow, which always seems to be the first colour selected in the shop windows, to show that, in name at least, we have entered on the days of spring. One style we have happily copied from France, and that is that we wear the flowers in their seasons, and not out of their seasons. Grey will, I think, be very much worn this spring, and a more useful

colour could not be found. There are several new shades—iron-ore, iron-grey, mouse-grey, and mirror-grey, the tints of all of these being shown by their names. Of new greens there is no lack. Elder is a pale green, chartreuse a rich yellow-green like that liqueur, dragon a leaf-green, and serpent a dull yellow-green. The other new colours already appearing for immediate wear are eucalyptus, a tender light green, and Tyrol, a terra-cotta brown. For gloves the new shade is between tan and fawn, much lighter in tone than has been recently worn.

The new bonnets seem likely to be all black, with colours to relieve them, yellow and blue of a pale tint being the most liked. The ugly fancy for tall bonnets will be probably changed for something more moderate, as the newest models are small and close fitting, though quite as much cut up at the crown to show the coils of plaited hair. Strings for young ladies, as worn during the winter, have become less and less popular, and we shall see a total lack of them this spring. The style of putting on the upright bow and forked tongues of ribbon should be studied in the bonnet-shop windows by the amateur bonnet builders, for no description of mine would avail them. But I can see that the new bonnets will offer a

large field to those of my girl-readers who are obliged to be their own milliners. The hood style of bonnet bids fair to be much in favour. It sets closely round the face, and has several large box-pleats, the crown looking unstiffened.

But the question of bonnets always depends much on the style of the hair worn, and on that point opinions and tastes are divided. The hair is now worn according to three methods—viz., the coil of plate-like braids, the high erection on the top of the head, and a catogan braid. All the fringes over the face are very small and light at present, and though small combs of all kinds are worn amongst the hair, shell and imitation pins



SIMPLE WEDDING GOWN.



BERNHARDT MANTLE, WITH SLING SLEEVES.

and gilt hairpins seem to have passed into the domain of the vulgar. If the catogan loop should become popular, the reign of the small bonnet will be certain. This style is a particularly pretty one for young girls, as it is youthful-looking and graceful.

Large hats seem to be popular for the country, made in soft felt, which will be succeeded by straw, of course. The brim is turned up in an indiscriminate manner, according to the face of the wearer, and the becoming set of the hat. The trimmings are of velvet or plush, and are at the side or in front, and consist of long loops and bows, standing upright.

Little children are to wear their hair once more hanging over their shoulders, the two side locks on either side of the face being drawn back, and tied behind at the top of the head. For young girls, however, this fashion is a very mischievous one, as it heats the spine, the hair being a non-conductor, and in many cases has caused deformity from its weakening effects.

Some of the earliest mantles that have made their appearance are coloured—dark green, blue, brown, and grey plush cloth and vigognes. All of them are small, and never exceed a few inches below the waist; some have sling sleeves, some hoods, and some are of the visite shape. Coats, jackets, mantles, and cloaks all appear to be worn together. The Battenberg jackets, with tight backs and loose fronts, are still fashionable, but are without the huge ugly buttons; they are made in curly and rough cloths, and in dark colours, light ones being considered bad taste.

In woolen materials for the spring there is a choice of old favourite serges, voiles, sanglier cloth, chenille cloth; and in cottons there is one very old friend, "brilliantine," now called "piccotine." Many of the new cottons have Japanese designs, and the grounds are usually dark. Crêpe cottons are again seen, and some of them have cashmere-like patterns and stripes of colour; some of them are made very fine and delicate, and will probably be used to mix with silk and satin for afternoon, garden parties, and fêtes.

The large illustration shows the increased plainness of drapery now in vogue. It will also be seen that little change is expected or now worn in the simple ladylike styles of the day. The two figures in mantles at the far end of the room show the prevailing style for long travelling and waterproof mantles, and also for short ones for older people. Velvet skirts are extensively patronised, and the pointed bodice is the favourite.

There seems no chance of the return of the

crinoline; even the much-puffed hips, which are liked in Paris, are not popular here. The skirts are much fuller, certainly, but steels seem no longer worn, and with the full drapery and the mattress of horsehair at the waist, the best-dressed and most ladylike women are satisfied. The idea of skirts at present prevailing seems to be one dress over another, in the old Dutch style, the upper one opening over a lower one in front or at the side. The plain foundation-skirt remains of the same cut and shape.

The Rosary beads of one kind or other are now to be had of every tint and shade, carved and plain in surface. They will make their appearance in every description of trimming for millinery and dressmaking. They will be used to edge bonnets in all the light shades, and I see them already much employed on cloaks and mantles. Pearls are also brought out in all colours, and the wood and the pearls together will be one of the great features in trimmings of this year.

Plain edged ribbons are now superseded by the old-fashioned picot, or pearl edge, and the last new ribbons have loops and fringes, much as if they were trimmed with a flat fringe at the edge. Ribbons are made of satin, silk, gauze, and also of canvas, and for trimming both hats and bonnets we shall see many fancy gauze ribbons, tufted over with silk in many cases.

High neck-bands are still in fashion, and sleeves are worn longer than they were. I hear that bodices are to be piped and corded again, and that a well-known firm has adopted three cordings round the basque and collar.

The new style for the spring is to wear shoes, not boots. In fact, the former have been steadily gaining in favour during the last year, and this winter few boots have been used in comparison with shoes. For the fine weather walking-shoes will be made of patent leather, or of kid, with patent leather toes, while for the house we shall have red morocco, combined with patent leather, with small buckles or tiny bows.

For the paper patterns of this month I have been obliged to select two in consequence of the demands, first of the season, and next of those who are studying the sanitary aspect of their dress, and who desire to conform as far as possible to the requirements of hygienic science. I have always pressed this matter of sensible, warm underdress on my readers' attention, and I have always been anxious that they should make it a matter of individual consideration and thought, as the style and shape that one woman would adopt and wear with comfort, would not in any way commend itself to another. The many disadvantages of multiplied petticoats have turned the attention of medical men and medical women to the reformed or divided skirt, as a means of overcoming the drawbacks of cold and weight. This invention of Lady Harberton's was met with much ridicule and opposition when it first came out, and it was injudiciously proposed to employ it as the outer dress. The world looked askance at it in that capacity, but lately it has been found, by the personal experience of many women and girls, to be the very thing as an under petticoat, worn beneath the ordinary dress skirt; and as the doctors have advised its adoption, and all who have tried it consider it a comfort and an "improvement," I have yielded to the many who have asked for the pattern, and it is prepared for issue this month at the ordinary price (1s.) of the monthly patterns. I should advise those of my readers who can afford the expenditure to try it. Two yards of a cheap serge, at 1s. 2d. a yard, and the same of a cheap red or grey flannel, for the lining, would be sufficient. If it be made at home, the whole

expenditure would be under 4s., as a good enough flannel for lining can be obtained from 8d. to 9d. per yard. When worn it does not show, and no change is detected in the appearance of the dress. Our pattern is suitable to a medium-sized person—one who measures thirty-six inches in the bust, and the pattern is in four pieces: front and back of one side, half of front yoke, half of band at the back.

There is no doubt that for use in tricycling this divided skirt, worn (as I advise) as the under-petticoat, is the most suitable and comfortable dress possible. Many ladies have it made of the same material as the dress they wear for the tricycle—a very excellent plan.

The other paper pattern is that of a small Bernhardt mantle, which is admirably suited for spring use, and can be made (as will be much the fashion) in the same material as the dress. It is a simple pattern, and can be made at home without difficulty. Two yards of material, twenty-seven inches wide, are sufficient, and the lining may be of flannel or sateen of the colour of the outside material. There are four pieces in the mantle—front and sling sleeve in one; back, collar, and flap for the front. The edge of the mantle is turned under at the back to follow the idea of the sleeve. The only trimming needed is a band of velvet, or plush, or feather trimming down each side of the front. Both these patterns may be obtained, price one shilling each, of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., enclosing postal note for the amount.

The patterns already issued can always be obtained, as "The Lady Dressmaker" constantly tries to show how old gowns can be altered or new ones made by their aid. Each one can be obtained for one shilling (postal note) by letter only, from "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C. The following is a list of those already issued:—April, braided loose-fronted jacket; May, velvet bodice; June, Swiss belt and full bodice; July, mantle; August, Norfolk or pleated jacket; September, housemaid's or plain skirt; October, combination garment (underlinen); November, double-breasted out-of-door jacket; December, zouave jacket and bodice; January, princess underdress (bodice and skirt combined); February, polonaise, with waterfall back; March, new dress bodice for the spring; April, a divided skirt and Bernhardt mantle, with sling sleeves.

The "Lady Dressmaker" begs to say that only one medium size (36 inches chest measure) is prepared, no turnings are allowed, and no other paper patterns are prepared save those distinctly advertised for sale. The "Lady Dressmaker" hopes that great care will be taken by applicants to give their addresses plainly, adding the county, and, if a village, the nearest post town. It is not possible to return patterns by return of post, although no unnecessary delay is allowed to take place in sending them off.



DIVIDED PETTICOAT.



SPRING WALKING GOWNS.

## DRESS: IN SEASON AND IN REASON.

BY A LADY DRESSMAKER.

THE sudden change from winter into almost summer days has turned everyone's attention to re-clothing herself in something befitting the season. There seems to be a quite unexpected demand for mantles which are rough coated, long, and generally striped, fawn being a favourite colour as well as black and brown. There is no trimming required, what little there is being placed round the throat, down the front, and on the sleeves. With all this feeling for long mantles, which seem to take the place of the tight-fitting ulster, there are numberless small mantles and jackets, which are preferred by both young and elderly people, and are frequently made of the material of the dress. Of these the most popular is the "Bernhardt mantle," shown in our last month's issue, and as a paper pattern. This is easily made at home, and offers no difficulty in either the cutting out or making up. Some of these are only shaped capes, the back being shaped and the fronts loose, and hanging straight from the throat. Brocade and velvet are only used for these small mantles, and then are worn only for dress occasions, the trimming being rich beading in leaves, stems, and buds.

In most of the new mantles the fronts do not meet. A lace puffing or bib trimming comes between them, and most of those with sleeves have a deep kind of trimming, like a beaded epaulette, on the shoulders.

For black silk mantles the favourite material is Bengaline or Sicilienne silk, and they are much covered with jetted *passementerie* and lace. For all deep and even for slight mourning dull jet is considered more suitable than the bright, and the *passementerie* and beaded trimmings even are made of mohair, so as to be very black and not at all glossy. Panels of crape and dull jet are used to trim even deep mourning dresses, and many *tabliers* of jet beads are sold. These trimmings will be found very useful to those of my readers who have to "do up" their mourning this spring. A handsome dress that has been covered with crape can be quite renewed by having the crape cleaned, the style of draping changed, and the new trimmings of dull jet introduced. The modern method of "dry cleaning," as invented by the French, is a great assistance to the economical, as dresses can be cleaned without being picked to pieces, though all trimmings should be taken off.

It seems a fortunate thing that the quantities of ribbon, the stiff loops and ends which stand up in a perfect forest above the forehead, leave little room for the birds and parts of birds which have been the ornaments of the winter. So now, perhaps, we may at last see a disposition to spare our poor feathered companions on the earth. Yellow is greatly used as a trimming both for black and coloured bonnets and hats, especially yellow ribbons, and our old friends the yellow and red wallflower have returned to favour, mixed with sprays of forget-me-nots on blue or brown bonnets.

The newest bonnets have perfectly transparent crowns, showing the head through them, and looking in the cold windy weather of last month as if neuralgic headaches were going to be invited as the favourite complaint of the future wearers. This style of transparent crowns came out last summer, but did not take very decidedly. However, this year it seems to be more liked, but when united on a bonnet with very heavy trimming, large jet beads, birds' wings, and heavy masses of ribbon and lace, the thin part of the bonnet seems ill-matched and out of keeping. Very large beads strung upon fine wire form the crowns of some bonnets, others have them made of very thin gilt wire, upon which

thin tulle or gauze is gathered, and even the crowns of open straw bonnets follow, I see, the same fashion, and are left unlined. The brims of most of these transparencies are thick and solid, and may be of velvet drawn in folds, of lace ruches, or satin loops in close masses.

I have not yet touched on the making of dresses, though our two illustrations may be taken as accurate with regard to them. There seems to be a very great feeling for grey this year, and it will, in all probability, be the prevailing hue for the better part of the year, with variations of drab, stone, and almond-colour. The skirts of ordinary dresses are plain, and hang in straight folds, not like tunics nor overskirts, but like one long one. Three of these are shown in the figures on the right-hand of our illustration of indoor dresses. The seated figure shows the other style, that of a *tablier*, with regular folds and a shawl-like point. The figure at the extreme right shows a charming girlish gown, which may be made in white cashmere, nun's-cloth, or white corah silk, and would be suitable for an evening or garden party dress after it had been used as one for confirmation. In the case of it being employed for the latter purpose, the bows on the skirt would be better omitted, as great plainness of apparel is befitting on such an occasion. The figure facing the reader wears one of the newest and most recent models for a skirt. The back drapery is like the front, except that it is slightly puffed at the top. The Swiss band and collar and cuffs are of velvet.

The figure standing with her back to us shows the pointed *plastron*, which is so much worn edged with Rosary beads at the back of the bodice. The seated figure wears a spotted and plain dress of foulard, the front having a *passementerie* trimming of a beaded network.

The out-of-door view contains three figures, two pretty spring jackets, and one of the new striped dresses, all made with great simplicity and suitable for daily wear, either in the country or the town. Stripes and fine lines are quite one of the features of this year's materials, and they are as popular in woollens as in the gingham, crêpes, and coloured lawns which are prepared in anticipation of a fine bright summer.

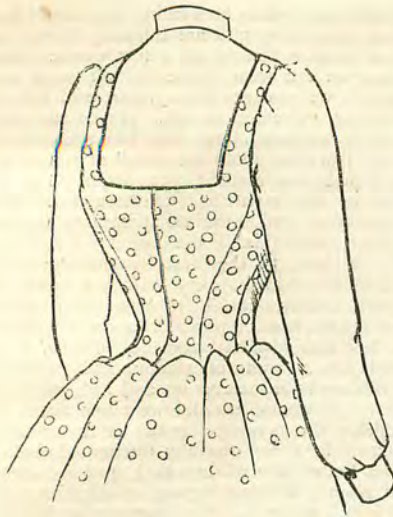
The many soft woollen stuffs are not very rough nor coarse on the surface this year, and all the canvases are much finer also than those of last year, most of them being basket woven, with threads that go under and over each other. The designs on them are of a scroll-like pattern. Black materials are coarser than any others, some of them looking like coarse sacking.

The new white muslins are of very beautiful designs, and are covered with an embroidery of a solid kind, which looks quite raised, so as to stand up in high relief. Designs which have berries on them, such as the barberry, rowan, grapes, and also the catkin, are those usually selected. These muslins will be much used for wedding

dresses, as well as for evening purposes. And now that all my girls are thinking, I know, of new dresses, I must say a few words. Now that we can wear dresses of all wool materials, we can have them smart and tasteful looking, and cheap as well. If you are particularly anxious about the latter consideration, you must avoid the pitfall of trimmings, and make the material trim itself. You will see in this month's illustration how little decoration and absolute trimming I have shown, and this is the secret of having a cheap dress in the first instance, as these trimmings will be very valuable when the gown becomes an elderly one, and when the worn front needs a *plastron* to cover it up, or a few deftly placed cascades of lace, vests, and *jabots*, knots of ribbon, and panels of *passementerie*, to cover up and hide wear and tear. A woman who knows much about her fellows always recognises the thrift and talent shown in these carefully retrimmed dresses, and knows the wisdom that spends a couple of pounds in trimmings on an old dress while it is still worth it. She is never mistaken, nor thinks such contrivances extravagance; but how many times do you hear rash judgments



INDOOR DRESSES.



EARLY ENGLISH BODICE.

expressed by those who can only see the pretty effect, and pronounce the economical wearer "extravagant." Men are peculiarly prone to form this kind of crude opinion. Trimmings are all extravagant in their eyes, the only economical gown being a plain cotton with few gathers, built on the most austere lines; whereas the woman or girl who retrims an old dress knows better when she sees that these austere straight lines mean new material, perfect and faultless. Her old dress must be covered up, not unveiled, and the kindly shade of the trimmings will hide the marks of wear and tear.

In selecting your stuff, you will find brown a good wearing colour; but, remember, there is no saving in buying cheap linings, especially so far as your skirt is concerned. A good alpaca is the best skirt foundation, and will repay the first expenditure upon it by its ad-

mirable wear; and now that the under part of the dress is all lining, save a very little, it must be sufficiently good to wear out the dress. Most home dressmakers have a "dress-stand," or "dummy," and with that to aid you, it is easy to arrange the drapery so as to be graceful and hang well; indeed, it is nearly impossible to manage without it. The bodices of dresses are plain, pointed in front, with a postilion back (or round-waisted), with a belt. The other new shapes for thin dresses for summer, or for light woollens, are shown in this article, and are given on paper patterns.

The two bodices illustrated as having been selected for the paper patterns of the month show two pretty styles for summer gowns and frocks. The first is a pointed bodice, with a top and sleeves of coloured plain material, the rest of the dress being spotted or figured. The second bodice has a top of figured material and a gathered bodice of plain; and both of these patterns are suitable for any light cotton, or even woollen, stuff, or thin silk.

The bodice with the yoke consists of eight pieces—*i.e.*, two sleeve pieces, front, back, two yoke pieces, belt, and collar. The amount of material required of twenty-two inches wide will be three yards. This pattern is not only suitable for girls, but for any slight figure, some people being so thin that a full bodice is a great improvement to their appearance.

The "Early English bodice" consists of an under-bodice of five pieces (front, back, collar, and upper and lower sleeve) and a plain bodice of four pieces (a front, back, and two side pieces)—in all, nine pieces. The sleeve given is a coat sleeve, but it can, if desired, be made with the deep cuff shown in the design, the cuff being a plain, straight band of material, requiring no pattern.

Both these patterns can be obtained, price one shilling each, of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., enclosing postal note for the amount.

The following is the list of those already issued:—April, braided loose-fronted jacket; May, velvet bodice; June, Swiss belt and full

bodice; July, mantle; August, Norfolk or pleated jacket; September, housemaids' or plain skirt; October, combination garment (underlinen); November, double-breasted out-of-door jacket; December, zouave jacket and bodice; January, princess underdress (bodice and skirt combined); February, polonaise, with waterfall back; March, spring dress bodice; April, divided skirt, and Bernhardt mantle, with sling sleeves; May, bodice with yoke, and Early English bodice.

"The Lady Dressmaker" begs to say that only one medium size is prepared for sale, (36 inches chest measure). No turnings are allowed for, and no other paper patterns are prepared save those distinctly advertised for sale. She hopes that great care will be taken by applicants to give their addresses correctly and clearly, adding the county, and, if residing in a village, the nearest post-town. Patterns are forwarded with as little delay as possible, and it is strongly advised that everyone should take the numbers of all postal notes enclosed.



BODICE WITH YOKE.

## WOOD ENGRAVING AS AN EMPLOYMENT FOR GIRLS.

By RICHARD TAYLOR.



**B**EFORE a design can be engraved it has to be drawn on the wood. This was in many cases formerly done by the engraver himself. Now it is a distinct profession; an unfortunate separation, though, for commercial reasons, inevitable. The blocks being planned to so smooth a surface, it is necessary before attempting to draw on one to lay some kind of ground to afford a hold to the pencil, which will otherwise slip about.

For this purpose, some draughtsmen lay on a thin coating of Chinese white with a large brush; others, a prepared white, procurable at the artists' colourmen's. And many take simply a little flake white, or zinc white in powder (sold at every oil-shop), and put it on the block with a small pinch of finely powdered bath-brick and a drop or two of water, into which a little gum arabic has been dissolved, spreading it with the fingers as evenly as possible, and allowing it to dry for a few seconds, then with the ball of the thumb lightly rubbing off as much as they can until the grain of the wood is clearly visible, turning it about that it may not be streaked in any direction. When as even as it can be made, it is left to dry thoroughly.

The great thing is to put as little white as possible, for the sake of both artist and engraver. If there be too much, it pushes up in a heap in front of the pencil every time a vigorous mark is made; if too little, the drawing does not look bright. If too much brickdust be put, the ground will be rough, and the hardest 6 H pencil will make a broad, chalky-looking line; and if too little, it is difficult to lay the ground evenly. Experience only enables the practitioner to know the best proportions. Artists are very diverse in their methods of doing almost everything; some add bath-brick to the Chinese white in the way named; others think it not necessary; some put a little powdered alum or borax with the white, saying it makes the ground less likely to wash up, proceedings which others, again, call "fads."

The design is usually first made on paper, and more or less finished according to the skill or preference of the artist, and varies in exceptional cases from the roughest scrawl, marking only the disposition of figures, etc., to a nearly complete drawing, where the light and shade and everything but the smallest details is carefully delineated.

A piece of tracing paper, a little larger than the block on to which the drawing is to be transferred, is then placed over the drawing, and a tracing made of it; and in cases where

only a slight sketch has been made, defects in drawing corrected. A piece of red or black transfer paper is now placed on the surface of the prepared wood, and the tracing (reversed) on the top of that, and firmly secured to the block either with a little gum being put along the sides, or by rubbing them with beeswax and pressing the overlapping margin of the tracing firmly upon them.

The traced design is then gone over lightly with a hard pencil, or ivory tracing-point, made not too sharp, and still further corrections and additions made in the drawing. The paper being removed, the design appears faintly but distinctly drawn on the wood in red or black, according to the colour of the transfer paper used.

The method of finishing from this point differs considerably. Some artists will work over it with the lead pencil, and produce a drawing having much the character of an etching or pen-and-ink sketch, the whole being done with the point, the shades, textures, etc., being expressed by lines suitably undulated and crossed.

This is technically known as a *facsimile* drawing, from the fact that the engraver has simply to leave the lines strictly as they are; and when printed the engraving should appear exactly like the work of the artist on the block.



HAIRDRESSING OF TO-DAY.

## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

but no other kinds of designs seem to have any chance. All materials are light in colour, both cottons and woollens, and their surfaces are varied by many varieties of weaving—knots, cords, knobs, plushed silk on wool, wool on cotton, and all kinds of double mixtures. Zephyrs or gingham, cambrics, cotton-crêpes, and cotton-canvas, are all being brought out in numberless varieties and under different names for the summer, and, judging from the preparations made, the expectations must be great of a hot and dry one. In woollens there is a large choice of canvas grenadines, some with silk lines, which will be made up with silk. In silks they have brought out a beautiful new make of "satin merveilleuse," which is so soft that it is sure to wear well. Surah is also improved, and foulard-corah, and a thin silk called "Mysore," are all used for summer best gowns and frocks.

All the skirts seen have long draperies, which look like a second skirt more than any kind of tunic, the skirts being panelled or divided at one side to show the trimming beneath. Waists are still very long, and, in spite of the increased fullness of the skirts, there is no bunchiness round the waist. Very wide box-pleats are worn, some of them three or four inches wide, at the waist. All the skirts have a small killing on the edge, which serves to take off the too plain effect of the skirt above it. The back draperies are very full and wide, and are generally simply puffed at the top, the edge being left to hang plainly down in the waterfall style. They are not stuck out, but hang straight down. Striped materials are made up with the lines going round horizontally, upright, or across in the same costume.

Silk will be more worn than it has been for some years past. All the bodices are basqued (of the jacket kind), so far as I see, and are very long-waisted, short in the basque, and they generally have a waistcoat. Washing costumes are usually made with a round waist and a band, and a trimming of folds in front open at the neck to show a kind of front below.

Some of them have a shirt front like a man's, with a narrow cravat bow. These

are made in white silk or foulard, and this takes off any "fast" look they might otherwise have. Zouave jackets are much worn, and are without sleeves. The under bodice is made like a loose Garibaldi, of soft material like Indian silk.

Epaulettes are worn on many of the dresses and most of the mantles, and this idea will probably increase in favour as the season goes on.

Grey seems to be a most favourite colour, and has many shades—dove, bark, Cinderella, ashen-grey, and lead-grey. Then there are drab, stone, and fawn, beaver, cinnamon, slate, tan-colour, and dead leaf. In yellows there are buttercups and saffron, and a green yellow, called Chartreuse; terra-cotta, chesnut, elder, and pale green. In blues there are some pretty dull ones, called cloudy, opal, and sphinx, and all kinds of blues that look Indian, and might be dyed with indigo or wood. Twine or string colour is a good shade for useful dresses, and there is a charming shade of moss-green that is useful, and becoming, too, to everyone.



VELVET BAND, CUFFS, AND COLLAR FOR SUMMER COTTONS AND ZEPHYRS.



GOWN WITH FLOUNCES OF WOOLLEN LACE, AND GOWN OF PLAIN BEIGE.





YOUNG LADIES' JACKET AND MANTELETTE.

The spring mantles are all short, as will be seen from our illustrations. They fit very closely, and are chiefly made of beaded net and grenadine, or if of silk, they are very largely trimmed with jet and lace. The great drawback to them is, that the arms are completely pinioned to the sides, and the unfortunate wearer cannot reach out her arms nor hands for anything. The backs do not come below the waist, and are much ornamented with ribbons and lace, beaded galloons, or velvet. The fronts are very open, many of them having a simulated waistcoat of lace or beaded net. Coloured mantles of all kinds are worn, and black ones are just as much in favour, perhaps more so.

The small cloth jackets worn are very plain indeed, and are generally of small-grained twilled cloths, or rough-surfaced woollens. The sleeves are nearly always lined with silk, as they slip on more easily. Nearly all mantles have small rounded pockets in front of them, and some of the long cloaks are exactly like a jacket and a skirt combined, while others are large and round, and have a yoke in front, but none behind. Other cloaks have a wide pleat at the neck on either side the hems.

Hats are still very high erections, but the trimming has changed its place, and the brims are all of them narrow at the back and wider in front. The new sailor hats are seen in black velvet, cashmere, and straw. The trimmings are carried round the crown in flat bands at intervals, and on the very top are mounted feathers, ribbons, and flowers, to finish off the whole. Veils are worn reaching to the mouth; the net of which they are made is thin, and they are spotted with beads or silk. The flowers used for both hats and bonnets are those of the season—violets, narcissus, Lent lilies, auriculas, hyacinths, cowslips, phloxes, and some water-grasses and weeds. A great deal of lilac is used, and sprays of syringa flowers.

In ribbons the diversity is something wonderful. We have been so very long a time used to plain ribbons only in fashion, that we have not as yet got accustomed to the shot velvet, shot tartan gauzes, spots,

purled, and fringed edges, and half canvas and satin ribbons. To my mind, unless carefully used, they will have a tendency to look "staring," and they will be too conspicuous for persons of good taste if too lavishly applied.

Bonnets are far more moderate in style and in every way than they were. They are not quite so high, and though of rather eccentric shapes, they are generally pretty, and at least not ungraceful. Many of them have no strings, and this is one thing that is not pretty about them, as they look as if just perched on the head in an uncertain and risky way, and one does not feel quite sure that *the first puff of wind* will not blow them away. All the trimmings are put in the front, while hat trimmings are generally at the top of the head. The completely transparent frames are not, I think, really pretty, for the trimmings on them are so heavy, and out of harmony with them. Huge jet balls are suspended at the edges, and are supplemented with a mass of bows of ribbon and flowers. Black horsehair bonnets are very useful, and black lace ones may be worn, and look well with any sort of gown. Jet is used to all bonnets, and black seems to be the favourite hue. Straw bonnets are likewise in favour in all kinds of fancy styles, with wide plaits running across and lengthways, in all kinds of wonderful shapes. "Lace straws" are open fancy plaits, lined with colour, or else open, and showing the head through the spaces.

The illustrations of hairdressing show all the ordinary methods in vogue at present amongst girls, and it will be seen that they are much simplified, and rather less frizzy than they were a few months ago.

The sketch of the single figure shows the way of making bodices in folds, and of adding velvet bands, collar, and cuffs to cotton and cambric frocks. This young girl has her hair cut short, as will be seen, and she is evidently a student of music.

The two figures in out-of-door coats or mantles show the prevailing style of the new summer travelling cloaks and waterproofs. They are made in smooth cloths or tweeds, and are plain and simple in cut.



TRAVELLING CLOAK AND NEW WEDINGOTES.



SIMPLE PRINCESS FROCK.  
NORMANDY PEASANT'S CAP - BONNET FOR  
CHILD OF FOUR YEARS.

The other two outside garments illustrated are a jacket and mantle; the one has a waistcoat front, with turned-back lapels and large-sized buttons; the other shows one of the new jacket mantles, with lace flounces at the sleeves. It is peculiarly youthful-looking and graceful.

The two figures at the piano show a dress with flounces of the new woollen lace, with a puffed front tunic, and a pointed bodice, edged with rosary beads, the front being of velvet. The material may be of silk or cashmere, as desired.

The new parasols and sunshades seem to be mostly of *écru*, white or coffee-colour. In shape they are rather flat, and nearly all have the two handkerchiefs as a covering, which first appeared last summer. These two squares or handkerchiefs are nearly always semi-transparent, being made of fancy gauzes, canvas broché, lisse embroidered, or woollen lace. Both squares are richly trimmed with lace, the effect being very light and pretty. Sunshades or *en tout cas* are made of darkish ribbed and shot silks, or of tussore silks, with embroidery in dark brown.

No crinolettes, in the true sense of the word, are worn now by well dressed women, and the steel cages that distended the back of the skirt in such an ungraceful manner are apparently again to disappear from view, until the next period of lunacy comes round. The one steel in the back of the skirt serves the useful

purpose of holding that heavy part of the gown off the heels a little, and neither it nor the small horsehair mattress has any ungraceful or ugly effect. So long as they remain within these moderate bounds, I think we must be thankful for the good sense which has ruled us, and prevented the return of the frightful and often threatened crinoline to fashion.

There has been a return to the fancy for coloured pocket-handkerchiefs, many of these having the middle of colour and the border of white, thus reversing the usual fashion of white middles and coloured borders. The new embroideries are very pretty when they take the form of tiny wreaths of flowers, which stray over the kerchief from the centre to the border at their own sweet will.

The newest way of marking them (for plain handkerchiefs) is to embroider the owner's name in plain satin-stitch across one corner in the *fac simile* of the owner's handwriting. Generally the whole name is given, but sometimes only the manner of writing the Christian name.

So far as stockings are concerned, I think nothing will be more worn than black thread or cotton; but both will be ornamented with coloured embroidery, and I see a good deal of open work also; but, I must say, I do not think it looks suitable to our changeable and chilly climate.

Swede gloves are more worn at present in the evening than by day, and we seem to be returning to the neater-looking and better wearing French kid. The part of the glove which covers the arms is often very much decorated with beads, or is made of lace or netting. Silk gloves have this part arranged in gathers on elastics, so as to look full and creased. The gloves of this year match the dress; but when the dresses are of a bright hue, the gloves should be of some neutral tint—as stone or almond-coloured.

Shoes are more worn than boots for walking, and some of the newest are very pretty, and have a pointed toe-piece sewn on, which appears to give a finish to the shoe.

The two paper patterns selected for the month will, I hope, be useful to several classes of the community—mothers, girls, and children. The dressing-jacket or flannel night jacket is an article which will materially add to the comfort of every one who adopts it, whether for night or day use; while to the invalid it is an inseparable companion, and, when lying in bed, will shield her from chills, and conduce towards her neat and pleasant appearance. It is in five pieces—front, back, collar, and two sleeve pieces. The quantity of material required, of thirty-six inches wide, is two yards and three-quarters. The size is a medium one, the measure round the bust being thirty-six inches, no turnings being allowed.

After having been cut out, the garment should be tacked together and tried on wrong side out, and any small alterations of shape can then be made in it. When sewing in the sleeves they should be held towards you, and any extra fullness should be placed in a small pleat under the arm. If the jacket be made of flannel, the embroidered flannel trimming can be used to edge it, or a woollen lace. If made of cambric or printed cotton, an insertion and edging of English embroidery can be used.

The second pattern is a very simple princess frock for a child of four years, with one of the new Normandy peasants' cap-bonnets, which are the most recent adoption in the way of head-gear for children. Both of these are so simple in design and in making that any mother may try to make them for herself without fear. The little frock consists of four pieces—front, back, and two sleeve pieces. The measure round the bust is twenty-one inches, and the amount of material required is three yards, of twenty-two inches wide, if a flounce like that in the sketch be used. The sash is generally of silk, but may be of coloured cashmere if worn with a serge frock. The little square trimming in front of the neck may be made of braid or embroidery, as suits the material of the frock.

The small Normandy peasants' bonnet is composed of two pieces, the front and the crown. About three-quarters of a yard of stuff would be needed, and it may be made of any material to match the dress if desired, or of satin or plush. Three-quarters of a yard of silk are used to line it, and two yards and a half of ribbon are needed for the strings and bow; a little lace edges the cap round the face and neck. The outside of the cap is put together first, and then the lining may be put in.

Each of these patterns may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., price one shilling (postal note).

The patterns already issued can always be obtained, as the "Lady Dressmaker" constantly shows in her articles how they can be made use of. Each one can be had for one shilling (Postal Order) from the "Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C. The following is a list of those already issued:—April, braided loose-fronted jacket; May, velvet bodice; June, Swiss belt and full bodice; July, mantle; August, Norfolk, or pleated jacket; October, combination garment (underlinen); November, double-breasted out-of-door jacket; December, Zouave jacket and bodice; January, princess under-dress (underlinen, under-bodice, and skirt combined); February, polonaise, with "water-fall back;" March, new spring bodice; April, divided skirt and Bernhardt mantle, with sling sleeves; May, dressing jacket, princess frock, and Normandy peasants' cap, for child of four years.



DRESSING JACKET.



## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

ONE of the changes worthy of notice this season in London is, that hats are now worn so much more in town than they used to be, and on occasions when no one would have thought of wearing one. Formerly to wear a hat was considered the worst "form" in London, even for young and unmarried women. This year not only girls, but matrons, young and middle-aged, wear them, both in the morning and afternoon also. Most of the hats worn are extravagant in shape and style, and look as senseless and as unlike head-gear as it is possible to imagine. Many of them turn up more at the back than the front, and some have crescent-shaped and round pieces of brim turned up, and stuck flat against the sides and back, in a way that is hard and ungraceful. Some of the trimmings are put on quite at the back, and there seems a strong tendency to lift them up higher and higher on the crown with every succeed-

ing week. On some hats indeed all the trimming is on the crown, but in that case it is put on evenly, not stuck at one side as if it hung there by accident, not by design at all.

One of the odd introductions of the day may be seen in the coral-leaf bonnets, which are shown in the Bermudas Court of the Colonial and Indian Exhibition, and which is a product of the West Indian Islands. The bonnets and hats made of it are, at present, too highly priced to become very popular, and it can only be mentioned as a curious novelty. Another novelty is produced in the bonnets made of a fungus, called *tolgi*, which looks like dull brown leather. Hand-painted bonnets and hats of straw are also new. Some of these have flecks of colour laid on at intervals, to contrast with the straw; others have a marbled effect in bright hues, or a pattern like paper mosaic. They are in fast

colours, so that a shower will do them no harm; and though the hat itself is so decorated, this is not intended to be a substitute for other trimming, which latter is put on to harmonise with it. In thin bonnets and kets we have our old friends *crêpe*, *areophane*, and *tulle* again; and many bonnets of transparent jet bead-work, more generally unlined than lined. The veils that are now most used are of plain white tulle, or of white with black spots; and with the stringless bonnets, a veil is always worn. The new pins which, since the bonnets became so small and stringless, are really needed to hold them on the head, are very large and peculiar in shape — tridents, daggers, pikes, and bishop's croziers, are amongst the designs. Many of them are of catseye, or of the brown spar, both so much used at present.

In the way of fashion in gowns there does not seem much to chronicle, and the lateness





of the season and the lack of warm weather up to nearly the end of May has been a great loss to the draper and dressmaker. Both prints, zephyrs, and *crêpe* cottons are sold. The former are peculiarly pretty and novel. Zephyrs have the designs woven in them in cords or tufts, and they are also made shot and crinkled. In cambries there are a great many woven, like the zephyrs, in *bouclé* weaving (tiny loops thrown up to the surface like a Turkish bath-towel). None of these *crêped* and *boucléd* materials are ironed after being washed. I may say, *en passant*, that they are only shaken out and smoothed with the hands. The new makes of Irish linen are likely to be popular in dark and pale blues, of indigo, and a charming old-fashioned yellow-pink; the dyes being purely vegetable and fast as well. I should think they would prove of everlasting wear. *Piqué* in a new soft form, and *batiste* with open stripes of embroidery are resuscitations of old friends.

Tailor-made gowns are generally of grey and very light browns; this material being generally of thin summer serge. Very dark blue is worn, and also pink, and yellow seems the universal trimming for all the white dresses of the season. The gowns of black transparent fabrics are generally made-up over colours; lavender, fawn, and swede being popular, while canvas and black silk canvas, and grenadine, are more used for them than lace, either Spanish or woollen.

From all I see, I think that the small shoulder-capes have completely returned to favour, but probably if so favoured as to have hot weather later on, no mantles nor capes will be worn, but just at present something is needed to add to the warmth of the dress bodice. Large mantles are as much worn as ever, and are trimmed with lace, ribbon, and velvet. They are often made of canvas like the dress beneath, an excellent plan for travelling, as the cloak is both smart and covers the dress as well. The days of putting on one's oldest clothes for travelling are ended, and everyone tries to look their nicest. Besides this, the general desire to take as little luggage as possible when one goes away for a short holiday, makes it an important thing to use the travelling gown as a very considerable part of the travelling outfits. Very often only one other dress is taken, generally a black silk or surah, prettily made, so as to answer for a quiet dinner or evening dress, as well as for the Sunday change of attire.

The ways of making up gowns show little change. The skirts of washing dresses do not differ from those of silk or woollen—in both the same careless effect of plenty of stuff and no appearance of tying back is aimed at. In fact, the newest gowns do not appear to be tied back, but hang evenly all round, and there is no line at the sides where the elastics or tapes used to be sewn. Two materials and two skirts are still the rule, and the narrow kiltings are seen on the edge of every dress. As a general rule, there is an opening to the waist in all tunics, and there the underskirt is fully shown. Many dresses are made with polonaises and very fully-draped skirts, while the underskirt is made up with very wide box-pleats all round. The edges of these polonaises are not trimmed, even with lace—in fact, the whole effect aimed at seems to be



TAILOR-MADE GOWNS FOR THE COUNTRY, SEASIDE, AND TRAVELLING.

simplicity, with long plain lines combining fulness and grace.

So far as bodices are concerned, they are not as simple for washing dresses as they were; but every description of open bodice, vests, gimps, plastrons, waistcoats, and yokes are all used, as well as an over and an under bodice, such as we showed last month in the "Early English" one. The newest sleeves are tight and moderately long, with small cuffs, intended to look as if the sleeve itself were lined and turned up, and the cuff is open on the inside or the outside of the arm. Some cotton dresses have velvet ribbon fas-



UNDER BODICE. TO TAKE THE PLACE OF STAYS, IF DESIRED.

tened on the shoulder and then brought round, like the Order of the Garter, to the hip. The fancy for using velvet ribbon and velvet collars and cuffs with cotton and linen dresses still continues, while gauze and all kinds of fancy ribbons are seen on thicker and richer materials.

In our pretty sketches of Whitby and St. Hilda's Abbey, we also illustrate the general method of making tailor-made and thicker gowns, and, as we have described, their hues are all of great simplicity and purity. The jacket worn by the nearest figure is made of elastic cloth, and has a waistcoat of silk with a handsome passementerie trimming of cord and beads on the front. The dress is of striped canvas.

The figure with her back to us wears a dress of striped canvas, and plain, and her hat is trimmed behind in the new style. The figure descending the hill has a felt hat trimmed with loops of thick *grain* ribbon put on at the top, and a very simple dress of summer serge. Both the gown and the hat are of light brown.

In our illustrations of summer cottons we have tried to give one of every kind, as well as the easiest and prettiest methods of making. The nearest figure on the right hand wears one of the new zephyrs with *bouclé* stripes, and the dress is made with a pleated under-skirt, draped over-skirt, and plain bodice. The next dress is a crinkled *crêpe* with a border, and the next a printed cotton. The last dress is a plain and striped zephyr made up together. These dresses all follow the same general rule of silks and woollens in their

plainness of skirt and plain bodice. The fronts are very generally much trimmed with lace, ribbon, bows of velvet, or flat pleatings of material. Full waistcoats, *à la Bernhardt*, are also worn with them, and are made of lace, generally tied across with ribbons or strapped across with velvet, but all these trimmings can be put on by the owner, and are a matter of individual taste.

The paper patterns selected for this month are a child's petticoat, the waist of which is long enough to extend over the hips, and which is intended to combine both stays and petticoat. One of our next patterns shall be a pair of drawers and chemise combined for a child, which will complete the outfit now considered needful—only two articles of dress in all, which will be found a very great saving of expense by all mothers, and of an incalculable amount of trouble. Our pattern is intended for a child of four years old, and, of course, when cut without turning would fit a smaller child, or with larger ones would fit an older one. The bodice is well-shaped, and if carefully fitted, should make the dress worn with it fit better, and its shape completely obviates bunchiness, and does away with the weight and the heat of the many garments formerly worn.

The pattern is in seven pieces, *i.e.*, front, back, side-piece of back, and side-piece of front, skirt, and two sleeve pieces. If the latter be too long it may be cut off in equal parts, both at the top and at the bottom, and in the same way the length of the petticoat can be regulated, which can be lengthened or shortened at the waist or lower edge.

The materials used may be calico, serge, flannel, or winsey, and the bodice may be lined or unlined as required. If unlined, however, and made of material or flannel, the seams should be faced with washing tape to make them neat, while the backs must be faced with the material, and closed with buttons and button-holes. The bodice may be trimmed or not, or may be made with or without sleeves as represented. Of course, if the combination under it have sleeves they will not be required on the petticoat as well, but if the combination be without them, the petticoat certainly will need them to supply enough warmth. The quantity of material, twenty-seven inches wide, would be about two yards if very deep hems and tucks be needed, and these are always desirable, as children usually grow at this age with great rapidity. Price of pattern, one shilling.

The under-bodice illustrated, and of which the pattern is prepared, it is intended to add to the list of new and hygienic underclothing which we have been showing throughout the year, with a view of helping our readers to more sanitary conditions of dress. In many cases, of stout figures for instance, I should not recommend the rejection of stays entirely, but where the figure is slight and youthful they prove only an unnecessary constraint and encumbrance. I do not know how far the new theory is carried out by facts, but it is said that women would not grow so extremely stout if they did not wear stays, which prevent the play of the muscles and check the circulation of the body, and so the flesh, instead of being firm and healthy, degenerates into fat.

The bodice may be made of stout white or grey jean, which can be slightly boned and washed when needed. If well starched it will add to its stiffness. It may otherwise be made of

flannel, serge, lined with linen or any other materials that the wearer may select. Steels in front are not needful, and it is best closed with buttons and button-holes. The neck is either corded or bound, according to the material, and we give long sleeves with the pattern, which may be used or not as liked. The pieces are six in number—front, back, two side-pieces, and two sleeve-pieces. It is thirty-six inches in the bust measure, and will require about two and a half yards of material of thirty inches wide, with long sleeves. It will be found a thoroughly good fit, and any bodice may be fitted over it as



CHILD'S PETTICOAT AND STAYS COMBINED.

well as over stays if it be slightly boned in the seams.

No turnings are allowed for, and one size only is prepared for sale. No patterns are kept in stock but those distinctly advertised, and all the patterns already issued can be still obtained, because they are constantly of use in making new or re-arranging old gowns—as "The Lady Dressmaker" tries to show in her articles. Each pattern can be had, price one shilling (postal note), from "The Lady Dressmaker," c/o Mr. H. G. Davis, 73, Ludgate-hill, E.C., and it is hoped that great care will be taken in sending all addresses correctly and legibly written, adding the county, and, if a village, the nearest post town. A postal note is preferable to stamps, and the number of it should always be taken.

The following patterns have been already issued:—April, 1885, braided loose-fronted jacket-bodice; May, velvet bodice; June, Swiss belt and full bodice; July, mantle; August, Norfolk or pleated jacket; September, housemaid's or plain skirt; October, combination garment (underlinen); November, double-breasted out-of-door jacket; December, Zouave jacket and bodice; January, princess underdress (bodice and skirt combined); February, polonaise with waterfall back; March, spring dress-bodice; April, divided skirt and Bernhardt mantle (with sling sleeves); May, bodice with yoke and "Early English" bodice; June, dressing jacket, princess frock, and Normandy peasant's cap for a child of four years; July, under-bodice and child's petticoat and stays combined.



## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

In spite of the cold weather which formed the bane of the spring season, plenty of light fabrics have appeared, especially as forming part of the dress of young ladies. Nevertheless, even those in the "sere and yellow leaf"—in these days of lacy materials and canvas—find them most useful and perfectly suitable wear. Canvas, in every new and varied make, is much liked, and we find it in the lightest shades—pink, white, primrose, grey, blue-grey, and smoke-colour; while one of the most popular and newest shades for the season has been "heliotrope," an old friend, but looking now prettier and more becoming to certain complexions than ever. White and cream-coloured dresses are much liked; in fact, I think more white dresses have been seen in London this year than for several years before. They are very much embroidered, some of the skirts being all composed of open work, on thick Victoria lawn.

I cannot say, however, that I think fur capes look suitable with these white dresses, and it would be better if the wearers waited for warmer weather, so that they might dispense with such very unsunmy coverings. There is, notwithstanding, no doubt that when the Colonial and Indian Exhibition is in question, warm coverings are a necessity on account of the draughts.

Amongst our novelties may be mentioned lace boas, which are immensely popular for morning and afternoon use as a kind of warmer adjunct to the bodice when uncovered by a mantle. They look equally well over cotton, velvet, or foulard dresses, and with the high bonnets; the hair being turned up from the nape of the neck, and the lack of strings tied under the chin, something full round the throat seems to be needed to fill up the void between the shoulders and the ears. The fur boas of the winter were very becom-

ing, and probably gave the idea for them. The lace of which they are made is not yak, nor of woollen yarn, but a good French lace of pretty design. The ruche is very full, thickly plaited round the neck, two ruchings being joined together in the centre. The ends reach to the knees, and are made (when not ruched) of a cascade of lace on a foundation of black net, with bows of ribbon at the throat and ends. They are made also in cream lace, and have been worn by the bridesmaids at some recent weddings.

I mentioned the subject of parasols in my recent article, but I noticed that the idea of tying bows and knots of ribbon on the parasol-handles and tops has been much extended and utilised lately. One bow is tied on top and another low near the handle. The ribbon does not match the parasol, but the dress; or, if the dress be black and the bonnet coloured, it matches the bonnet or colour of its trimmings.



TAILOR-MADE GOWNS.

One of the useful fashions that we occasionally get from Paris I have noticed lately, and that is the long-handled *pince-nez*, or eyeglasses, which can be hung by a ring or bracelet to the wrist, and are so much less trouble to hold up to the eyes than the ordinary eyeglass.

All kinds of fancy-headed pins are used for the bonnet, even those very queer-looking, fan-headed pins which hail from Japan and China.

There is no season like the present for the home bonnet maker, and especially if the ambitious maker happen to be a young girl. The newest bonnets, made of net, and mounted on perfectly transparent foundations, their only trimmings some bead ornaments or a feather or ribbon aigrette, are surely the easiest possible things to make. They are very generally made in black, but can also be of net, to match the costume in colour. What used to be called "magpie bonnets"—*i.e.*, black and



SUMMER AFTERNOON DRESSES.

white, the bows being of black and white ribbons—are *much seen*, and are always pretty and becoming. Lace hats of all kinds, many of them copied from the lace hats seen in old pictures, are very much worn, and are also easily made.

One of the novelties of the season is certainly the "political bonnets" which have recently appeared in town. The first, a "primrose bonnet," was made of yellow and very pale primroses, with leaves, and draped or veiled in clouds of yellow tulle. The opposing headgear was made of blue and green tulle, with wreaths of blue cornflowers and shamrock leaves. Young girls do not wear strings to their bonnets at all, but when they are worn they are only a tiny bow under the chin, in which small gold-headed pins are put, as well as small brooches.

Bonnets and hats are as high as ever, and what with the height and the heavy trimmings are most difficult to keep on. The fancy headed pins I have mentioned are by no means reliable holders on of a bonnet, so the real work is performed by means of small black-headed pins—about three inches long, three or four being used—a plan which strikes me as very likely to destroy the bonnet by the numberless holes they would make, and also would be productive of continual headaches from the dragging and pulling at the roots of the hair. The passion for very large-sized beads is apparently increasing, and the great weight of many bonnets is quite absurd. Luckily these extremes soon bring about their own cure, and sensible people decline to adopt foolish ideas, which carry headaches in their train.

As I have had many queries about a good and comfortable dress for a tricycle, I think it will be well to notice that the Cyclists' Touring Club has decided on a uniform for its members, both male and female; the gentlemen to wear a Norfolk jacket, trousers or knickerbockers, polo or cricket cap, helmet or deer-stalker (all to be made of the grey cloth specially made for club use), with straw hats, grey stockings and grey shirts, etc. The ladies' costumes to be made of the same grey cloth, with a Norfolk jacket or coat-bodice, skirt, knickerbockers, merino or lambs-wool combinations, for under wear; grey stockings, straw hat, helmet, or soft cloth hat of the same material. All clothing to be of wool, as the safest from a sanitary point of view.

Neck-bands of dress bodices are as high as ever, and very few scarves or neckties are, in consequence, worn round the neck. In having a dress made at present, it is always needful to watch the dressmaker cutting out the neck, for a single snip of the scissors may ruin the whole set of the same. The bodice itself must be cut high. Anyone looking in the glass and studying the shape of the neck, will see that there is a perfectly well-defined line round the throat, which line the dress must reach, so that the band shall exactly encircle the throat, meeting so as to overlap in front, and showing no pull anywhere. A well-fitting dress would be a perfectly comfortable one at the neck; but few dressmakers understand what the new style of cutting require.

With the high collars a small quilting of lace is often worn, save when the collar is of velvet, in which case nothing is added to the plain edge.

Several fashionable ruches are sold, with beads of wood, jet, gold, and pearl, and also of folds of silk and gold braid.

No signs of returning to the white frills appear, and the present style has not proved unbecoming to most people, and is decidedly economical. The frillings were a constant source of expense. They neither wore nor washed; and when the Greek plays of last year showed that in the days when taste was the most pure and simple no such decoration was thought necessary, everyone saw that expense

and trouble might well be avoided. A small bouquet is now generally worn in front, just below the throat, where it interferes with nothing. If the dress be not high enough in the neck, a wide band of velvet, either quite plain or with some kind of fancy bead or ornament sewn on it, is worn fastened tightly round. This hides the throat—a consideration, if thin or lined.

Some of the new waterproof cloaks are very pretty, and are covered with shot-silk, as well as brocaded. They look quite like a handsome dust-cloak, and I daresay will often be used as such during the summer weather, when the sky (as it so often does) looks doubtful. I consider it a very happy idea to cover up our national trouble—our uncertain climate—and turn even our waterproofs into something pretty.

Many girls are wearing the cheap Madras coloured muslins for home evenings, with the addition of a little lace and ribbon. This Madras muslin can now be procured for about threepence or fourpence a yard. It must always be remembered that they require a good deal of material in them to look well, as they have no stiffness of their own.

The most popular additions to the dress at present are waistcoats, which are to be seen of all descriptions, tucked crossways; or else like



PRINCESS OF WALES JACKET AND WAISTCOAT FOR TAILOR-MADE GOWN.

a man's shirt, with studs, and in striped flannel. White waistcoats for morning wear are being very much made for tailor-made dresses, and are adapted to fit into the front of the dress, over the front that matches the material. Grey is now a favourite colour for these dresses, and also dark blue braided with white. Both have loose jackets matching the dress, with fitting backs and straight fronts unfitting.

The newest bouquets are composed of leaves. At the last Court ball several of these were seen; the beautifully striped and variegated leaves being arranged with the utmost care and taste, and tied with greenish ribbons, to harmonize with them. The neck bouquets worn are long and very large for the purpose. They are generally made of one flower only, or if there be several colours of the same flower, they may be mixed.

Long gloves are as much used as ever, and many people wear bracelets to excess over them, which is not in good taste. Swede gloves of brownish yellow shades are worn, and also white, for the evening; but in the daytime I have seen nothing so much used as grey, in both dark and light shades. In fact, nothing for ordinary use is so much liked as grey dresses, as I have very often said in my chats on clothing. One of the new arrivals in grey are grey alpacas, which seem likely to be much adopted for travelling dresses as well as

for daily wear. It is much used now with pale blue silk, and the white *piqué* waistcoats which have been so constantly seen this year in town.

Transparent lace parasols are still much used, and are made in the handkerchief style introduced last year. I cannot say that I think they are useful, nor even suitable for anything else but full dress; but I must mention them in my monthly chronicle of current taste. Red silk *en-tout-cas* (or parasols) seem, however, to be the really useful articles, and one sees them worn with all kinds of gowns, from lace to cotton. Lace, indeed, has quite made a transformation in our ideas, and is now worn even in the morning and also in the streets and parks of an afternoon—when, a few years ago, we should not have dreamt of wearing it, save in the evening!

I have tried to illustrate nearly every kind of summer walking dress this month, so that my readers may have plenty of selection. The long-pointed bodices seem to reign supreme still, but most of them have some kind of trimming in front, such as a gathered *plastron* or *revers* of velvet, with a fancy clasp or some large buttons. Stripes are very much used, and so are borderings of all kinds. The courtyard of the Indian palace at the Colonial and Indian Exhibition will be quickly recognised as one of the illustrations we have given. Here in the first figure a very pretty new polonaise *redingote* will be seen. The next figure wears a striped flannel costume, with velvet trimmings; and the last, nearest the fountain, a grey alpaca, with flat bands of grey silk of a darker shade.

The paper pattern for the month is the Princess of Wales jacket bodice, with waistcoat, for a tailor-made gown. This would, in fact, be the ordinary bodice of the gown for which it is made. It is suitable for serge, beige, cloth, or tweed, or for any thicker material, and is composed of the waistcoat (four pieces—front, half of back, side piece, and band), jacket, front, half of back, side piece, two sleeve pieces, and collar cut on the straight. For the waistcoat about a yard and a half is required, according to the material of which it is made, and for the jacket-bodice about four yards carefully cut. This pattern has recently come from Paris, and is of stylish cut and excellent fit.

Each of the patterns may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., price 1s. each. It is requested that the addresses be clearly given, and that postal notes, crossed so as to be eligible only to go through a bank, may be sent, as so many losses have occurred through postage stamps having been sent. The patterns already issued can always be obtained, as "The Lady Dressmaker" shows constantly in her articles how they can be made use of. Each may be had, price 1s., postal note, from "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C.

The following is a list of those already issued:—

April, braided loose-fronted jacket; May, velvet bodice; June, Swiss belt and full bodice, with plain sleeves; July, mantle; August, Norfolk or pleated jacket; October, combination garment (underlinen); November, double-breasted out-of-door jacket; December, Zouave jacket and bodice; January, princess underdress (underlinen, under bodice, and skirt combined); February, polonaise with waterfall back; March, new spring bodice; April, divided skirt and Bernhardt mantle, with sling sleeves; May, Early English bodice and yoke bodice for summer dress; June, dressing jacket, princess frock, and Normandy peasant's cap, for child of four years; July, Princess of Wales jacket-bodice and waistcoat for tailor-made gown.



## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

It is to be hoped that everyone has set themselves up, by wise purchases made at the sales, to supply all their small needs of the year. Never, I think, did I see anything so cheap as the contents of the shops have been this year, and for that very reason the more care was needed to choose such articles only as were really valuable to the home dressmaker and re-maker, if I may be permitted to coin a word. My unfortunate sex has been so lectured on their passion for bargains, and their sometimes useless purchases, that I should imagine by this time we were thoroughly reformed, and able to withstand the greatest of bargains with heroic constancy. Indeed, I must bear my testimony to the wonderful cleverness with which most women and girls manage very small allowances nowadays. The great thing in spending a small amount of money is to think the question well over

before sallying out to purchase anything, and recalling the various gowns in your wardrobe, to make a note of any changes or improvements that can be made in each, so as to carry you on with the smallest expense of both time and money. Many people make a list of gowns, with suggestions and ideas of what they shall want, until the next "July sales" come round. This is a very wise plan, for after reading it over the next day, you are nearly sure to cut it down to nearly a quarter of its original dimensions.

The times have changed since we used to have a dozen frocks and gowns. Now we manage with four or five, perhaps even less; and we get a great deal more wear out of them than we did. Our tailor-made gown is used where, in old days, we should have worn a silk; but, in return, we now wear silk a great deal, where formerly a cheaper fabric

would have done, and as lining and trimmings rich materials are far more used. The fewer gowns we possess, the less our worries and the greater our comforts as a rule. A well-made and well-fitting serge or tweed, a handsome black silk or satin, and a thinner grenadine, with silk, is enough for the dress of an ordinary married woman. For a girl, if she go out much, or play tennis, a tennis-gown and white lace or afternoon garden-party gown must be added.

To-day in making over our gowns for the autumn campaign, we shall find great help in our revivals of them in the styles now in use. To a half-worn or shabby bodice-front we can add a velvet or lace front, made full, and long enough to cover all deficiencies. New cuffs of velvet or lace, and a lace collar, or one of velvet, new sleeves, and new panels to the skirt, may be supplied. As to black silk and



SUMMER DRESSES IN THE PARK.

satin dresses, there seems no end to the methods in which they can be turned and twisted about, and re-made with lace and velvet and jetted trimmings by good and clever managers. Perhaps this is the reason why we see so much black, and why women think nothing of giving a large price in the first instance for a good black gown.

Pins, needles, tapes, and braids should all be purchased at the sales, and mantles both for summer and winter are generally to be found at much more moderate prices than they can be purchased in the winter season, and if you make choice of a new and stylish model, you will find it quite wearable and modern-looking in three years time. Gloves, too, are a thing that ought to be found at very moderate prices during the sales. I find a pound spent carefully upon them in July will provide a little store that will nearly last me until the next July, with cleaning and careful usage.

To those of my readers who frequent the sales I must give one caution, *i.e.*, go only to good and reliable shops for any purchases you may make, for there are many kinds of sales, and some of them very bogus ones indeed, and of these it is well to beware. I should never advise anyone to buy cotton dresses, nor, in fact, any kind of summer dress materials, except when they are intended to be used as evening costumes, lace and muslin being sometimes very useful. Plain materials may be purchased, and as a rule will not look particular a few months hence, but stripes of all kinds have had so long a reign, that in all probability the autumn season will see some-



IN A GARDEN UNDER THE PINES.

thing more novel and quite different. So far as one can see at present there is not a morsel of information yet afloat on the new fashions in prospect, and few people are even thinking of changes. White waistcoats continue to be as much worn as ever by all ages and sizes. White cashmere and piqué are both employed for cloth dresses; but for silk, satin, white muslin, or thin white, silk is preferred. Large handkerchiefs may be used, or any large piece of lace like a scarf or veil. These may be pinned on to any dress front, and arranged as the wearer prefers. Velvet is used with the thinnest of materials, such as gauze and muslin, as well as with cottons of all kinds, to form the collar, waistcoat, and cuffs. So far as materials are concerned, the chenille stripes on canvas, and other woollens, gained immensely in popularity, probably because it is thought that it will look seasonable for the early autumn; but the chenille stripes wear badly, so far as I have seen, and get perfectly flat in use. Many scarlet canvases are seen with a white stripe of a few threads only; and they look well on the water, and at garden parties. In fact, I see a great feeling amongst young people for these brightly-hued dresses, which can be procured of cotton and zephyr as well. Tussock silks, with Pongee and Surah, are much used both for morning and afternoon dresses. In the former they are untrimmed; in the latter, lace and velvet form the decorations; a vest, collar and cuffs being always used, and generally of a contrasting colour, such as ruby-red, violet, dark blue, or brown. The lace should match the colour of the silk as nearly as possible.

A dress of Tussock, as a part of the permanent wardrobe, is always useful and ladylike. It keeps clean long, and can be very easily washed, while it is equally easy to match it, so that it can be altered each year at a very small expense.

One of the very useful introductions of the season have been the pretty little jackets of striped flannel, which are at once warm and sensible, stylish and elegant, for the water, tennis, and the country. They will save the wearers from many a cold, and at the seaside they will be treasures indeed, as well as in travelling. Unhappily, here in England, directly that we have found anything useful, and sensible people adopt it, foolish people begin to denounce it as vulgarized and common. It seems to me unless we women throw off the influence of fashion, when misplaced in this way, we shall never be free from the dread of doing something that other people do or do not do. It is better to try and realise that if we are not vulgar and loud ourselves, and if we cultivate all sweet and refined virtues and thoughts, we shall not naturally choose vulgar apparel or vulgar surroundings. The first thing is to follow our Lord's injunction and "Have salt in ourselves;" with good thoughts and pure lives, we shall not fear anyone's opinion—the Godly savour will be in ourselves—we shall "Judge righteous judgments," even in the small actions of life. Dress never seems to me a frivolous subject, though there is a way of treating it that is both frivolous and unworthy.

For the autumn we are promised jackets made of very coarse wool of fancy tartans, to be worn with skirts of brown wool. These jackets will be faced with velvet, the plastron, collars, and cuffs of the latter material.

The heavily-beaded transparent materials that have been so much worn, and are so pretty, have become of such a weight from being thus beaded that they now have to be lined. But many of the pieces of beaded nets are not so extravagant, and are of moderate price, and they afford very material assistance to those repairing and remaking black dresses, for they cover up worn bodices and skirts, and make the dress almost better than new.

Hats and bonnets, too, are very eccentric in shape, and tremendous as to height, and most of them have no strings. For the autumn, for travelling and the seaside, there are some very pretty coloured straw hats and bonnets being prepared that will be useful and ornamental too.

In our sketch of a garden in the country, under the shadow of the pine trees, we have tried to show the majority of the dresses we have talked about, *i.e.*, the small hair stripes, and how they are made into dresses, and the long flowing lines that the drapery now assumes. Most of the bodices are coat-shaped, or pointed both in front and at the back; and it will be seen that there is a return to fashion of the rather deep flounce at the edge of the skirt. Nearly all summer dresses are trimmed with lace or embroidery.

In the "Summer Dresses in the Park" the shapes of several hats are shown. As a rule, the edges are lined with velvet, and where ribbon is used they have two colours in the bow, such as red and blue, brown and primrose, or something green and coral-pink. However, the bows should be of the colours of the costume in any case; and though the description looks "loud" and gay in many cases, the hats are not so at all. A striped underskirt is very popular, as it has been for some time past, but the stripes are narrower,



BODICE WITH GUIMPE.

and, for the summer, generally mixed with white. Black jetted bonnets may be worn with any coloured dress, and the use of the ready-jetted foundations makes it easy for the home milliner to construct them, for they need no lining generally, no strings, and very little trimming besides a bow of velvet ribbon or lace quilting, or a jetted flower or pair of wings. The latter are put on standing upright on either side of the full lace or ribbon in front, like a fence, to hold it up. If carefully selected they will be a good investment—though the price is high, they wear so well.

So far as colour is concerned we have a few passing indications of what may be in favour later on. As is often said, this has been a decidedly "white year," and everyone has apparently indulged their taste for white in consequence of the extreme heat of July. So in the house, and out of it, white has been constantly seen. Besides this, other pale tints prevail, pink in all shades being the most liked, and the names used for them being *crivette*, salmon, and a wild rose hue. Lilac in all tints is becoming more and more used after its long eclipse, and we seem to have dropped the distinction between lilac and mauve, and now lilac, the old name, only is used. It seems likely that later on, during the autumn and winter, we shall use these

hues in darker shades—*i.e.*, red violets, and colours like the sloe and the blackberry.

There are a great many green shades of various kinds, which might be called salad greens, as they are more like lettuce and endive in colour than anything else. But there is also a very pretty low-toned grey-green, which is like that of the weeping willow. This green, I daresay, will become more popular as time goes on.

Hair-stripes are very much liked in nearly every material, and especially in tweeds, where they are the newest and most stylish thing; the favourite colour being a very dark navy-blue, with a hair-line of white.

The "catagon" bag or "twist," as it is sometimes called, appears to be winning its way to much popularity, and I think people are beginning to get tired of the high style of hair-dressing, and find it trying to the features, especially when they are slightly sharpened by fatigue or a trifling indisposition. The hair is parted for making a "catagon" across the head, from the top of one ear to the top of the other; then the front hair is curled or frizzed, or else the whole of the hair is combed back smoothly to the nape of the neck, where it is tied with ribbon, and the ends of the hair are secured with another ribbon, which is turned up underneath, and tied in a large bow, leaving the hair in a kind of bag at the neck. The hair may be also plaited in a tail, and turned up and tied; or, even if the hair be short, tied at the nape of the neck, and again at the ends of the hair, and not turned up at all. Ribbon of the colour of the dress is generally used, or else black velvet ribbon, about an inch in width. Very little hair is now frizzed in front, and the heavy masses of curls or frizzes are not seen on young ladies in the best society, only a few very light much-be-frizzed fluffy hairs that look like an attempt at rivalling the aureola represented by the old painters round the heads of the saints, so fine and slight is the amount of hair used.

The paper pattern of the month is a bodice with a guimpe or under bodice, the over-bodice laced in front. This bodice consists of nine pieces—between the guimpe and the over-bodice; the latter consists of four pieces, a front, back, and two side pieces; the former of upper and lower sleeve, front, back and collar. The pattern can be obtained, price 1s., of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C., enclosing postal note for the amount. "The Lady Dressmaker" begs to say that only one medium size is prepared for sale, of 36 inches bust measure, no turnings are allowed for, and no other patterns are prepared save those distinctly advertised for sale. She also hopes that great care will be taken to give addresses correctly and clearly; adding the county in all cases. Patterns are forwarded with as little delay as possible, and it is strongly advised that postal notes, not stamps, should be sent.

The following is the list of patterns already issued:—April, braided loose-fronted jacket; May, velvet bodice; June, Swiss belt and full bodice; July, mantle; August, Norfolk jacket; September, housemaid's, or plain skirt; October, combination garment (under-linen); November, double-breasted out-of-door jacket; December, Zouave jacket and bodice; January, Princess under-dress (under-linen); February, polonaise with waterfall back; March, spring dress-bodice; April, divided skirt and Bernhard mantle, with sling sleeves; May, bodice with yoke, and Early English bodice; June, dressing jacket and child's princess-frock, and Normandy bonnet; July, under-bodice to be used in place of stays, and child's bodice and petticoat combined; August, Princess of Wales' jacket and waistcoat for tailor-made gown; September, bodice with guimpe, laced in front.

## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE days of simple drapery seem to have fairly arrived, and the lines of all the skirts made for autumn wearing are long and flowing, though some bunchiness is allowed at one side, and the folds are sufficiently frequent to give all the fullness so needful to some people who are thin and formal in their outlines. No underskirt is visible save a narrow foot-killing of perhaps from two to three inches in width. Panels of another material are generally inserted at one side of the front, extending from the top to the edge of the skirt. These panels are often embroidered at the edge, and both Indian and jet embroidery can be used. Perhaps the newest panel is one made of box-pleats of the material of the dress, running downwards. They are not so dressy, and are less formal than those of another material. Dresses of plain grey beige are very popular, and are perfect as travelling dresses, as they are warm and light, and the colour prevents their showing the dust. One I have seen

recently struck me as extremely ladylike and elegant. It had a narrow line of silver braid round the edge of the bodice and jacket, the cuffs and collar were of grey velvet, and silver buttons were used to fasten it down the front, small clasps of silver decorating the throat and waist.

The change in jackets and bodices this month seems to be from extremely tight and close-fitting to those that are loose-fitting, and have full plastrons and loose fronts; jackets, also, such as the Figaro and the Zouave, or the Spanish jacket, with a full white or coloured silk vest beneath, are coming into favour, and we shall probably see many of them this autumn. One of the new dresses made for autumn wear had a plain velvet skirt, Figaro jacket of velvet, and deep cuffs, the over-dress and bag-waistcoat being made of a small striped foulard of lilac and white, or, as it is more properly called, "heliotrope." Full sleeves are also coming in. They are rather

like the old *gigot* or "leg of mutton" of our grandmothers, while others are a "bishop's sleeve," pure and simple, with a narrow band at the wrist. Of course, as yet they are only used in summer stuffs and thin materials, but there seems to be a growing fancy for them as the weeks go on. The long cuffs to the elbow will also probably be a feature of the winter's dress, as well as everything that brings in velvet, which is very popular as a trimming, and, indeed, looks well on all things, from cotton to silk. This clearly shows how our ideas have changed, for twenty years ago no one would have dreamt of wearing velvet and cotton, and one of the signs indicating a well-bred woman was her knowledge of how and when to wear the materials of her gowns.

Bodices made in striped materials are cut with the stripes on the bias, so as to make points all the way down the back where the stripes meet. This is said by dressmakers to have the effect of lengthening and decreasing



L. Lindale del.

AT A GERMAN RAILWAY STATION.

the apparent size of the figure. One of the secrets of making bodices fit and look well is to have the armholes cut large enough. In truth, they are now of an immense size, and the larger they are the more comfort will be experienced in the dress-bodice; and it is really a matter of extreme convenience to be able to lift the arms with ease above the head.

One of the latest fads of dressmakers is to declare that putting on braid at the edge of a skirt ruins its appearance and fit. But while this may do for those who do not mind how many gowns they wear out, it will not answer for those who have to think about economy in their clothes. At the same time, the skirt need not be bound round if the braid be doubled and hemmed on by the two edges so that the doubled centre shall come exactly to the edge of the hem, and it will be found enough to protect the hem from mischief.

This year we have needed flannel underwear more than ever, and of all kinds, to protect us from the constant changes of the weather. The extreme heat of July was succeeded by cold easterly winds for a fortnight or more, and the wonder was that we any of us escaped from illness and cold.

In the way of new material we have the promise of stripes being continued, and also of crossbars in fine lines, each crossbar measuring about an inch inside. The stripes are only two or three threads, either of white or a colour; consequently, if they remain so, and do not grow larger, they will neither be "loud" nor too important-looking. However, I hear that in Paris they are producing far more *voyant*-looking materials; so, perhaps it is too soon to congratulate oneself on this score. I see that the shawl dresses, so much



SIGHT-SEEING.—IN A FOREIGN TOWN.

worn last winter in Paris, will be very popular here this winter; the fringe being left, or rather woven on the edges, and forming the only trimming for the gown. With many of them velvet skirts are worn, the shawl fabric only forming the tunic and bodice. In Paris they prefer bodices of Jersey elastic cloth of the same colour as the skirt, instead of a bodice made of the same. One of the newest designs in these dresses has the skirt made in three tiers, with fringe on each—not flounces, because they are put on the under-skirt of the dress, quite plainly, with no fulness whatever. We shall, I have no doubt, be inundated this winter with these dresses; but for those who can afford it I should certainly advise that they should be made up over silk skirts, as the weight and clingingness of so much wool will be a drawback to them, and render walking very fatiguing.

At a recent garden entertainment, which was honoured by the presence of royalty, there were some very pretty but simple and ladylike gowns to be seen, and as they may give ideas to some of our home-dressmakers, I shall mention a few, so that they may take their ideas from the best models. The Princess of Wales wore a golden brownish green dress, with velvet stripes, and a bonnet of the same colour, with a very small pale blue feather. The young Princesses wore dark blue dresses with spots of white; hats of the same colour, with two shades of blue ribbon trimmings; and as the day was chilly, they wore brown tweed jackets, which fitted tightly, and had a little feather trimming on them. Amongst the other pretty dresses were a brown cashmere tweed, with a loose-fronted jacket and a pale blue silk full front, a brown hat with a bouquet of brown lace and forget-me-nots in front, also a red cotton dress, with shaded stripes of red, ranging from pale pink to ruby, and trimmed with white lace, and a white lace bonnet with dark red roses. A dress of black and white striped silk, over a white satin skirt, and a black bonnet trimmed with black and white ribbon. A great many spotted cottons were worn, with velvet of a darker shade for cuffs, collars, and plastrons. These probably give a key to much of what will be worn this autumn and winter, and will, perhaps, help the ideas of our readers in remodelling their gowns for the autumn.

Some very, very large fans have made their appearance, to be used, I should think, in place of umbrellas. They are seventeen inches long when shut, and when open they measure one yard and twelve inches round the edge. They are all inexpensive, being made of cotton, chintz, and Japanese paper. Many people prefer to make up the ordinary palm-leaf fans, and make them pretty for their own use by puffing coloured gauze or muslin on each side, and finishing off the edge with a wide trimming of lace to match the gauze in colour, the other part of the decoration being ribbon bows, which are dotted all over and tied round the handle.

The lace boas remain as popular as ever, and it is said they are to be carried on into the winter, in place of the long fur boas that came out at the end of last winter. This I do not quite credit, as I think, in spite of their tendency to give sore throats, or rather to render a tender throat liable to take cold, these long boas were rather graceful, and as such they will be sure to be popular, especially amongst

those who do not like mantles even in the winter, and prefer some sort of tight-fitting garment at all times, mantles being "old-looking," according to their ideas of dress. How we all differ in our ideas of what is old and what is young looking! And things set apart for the wearing of young or old, respectively, in old days, are now worn indiscriminately by either!

In our pictured illustration, "September Visitors to Goslar," we give five pretty gowns. The drapery of the skirts is in all cases novel, and not too difficult to be copied. The Norfolk jacket costume is made of fine serge cashmere, the hems of the entire dress being stitched round with four or five rows of white silk machine stitching. The lady facing us in the large hat is dressed in a canvas of two shades of heliotrope, a panel of heliotrope and white being introduced in front. The lady with her back to us has a gown of dark claret-coloured flannel-tweed, with a straw bonnet of claret and light red velvet trimmings. The



AUTUMN TRAVELLING AND SEASIDE MANTLETTE, WITH STOLE ENDS.

"mother" of the party wears a travelling cloak, the cape being trimmed with ball trimming. The lady with the white waistcoat has scarf-like drapery or band on her polonaise, which is of white lace or embroidery on dark blue linen.

"The English Abroad at a German Railway Station" shows one of the new spotted foulard dresses, and a travelling dress of plain and cross-barred woollen material with a hat to match. The embroidered dress is of foulard or Tussore silk, with embroidered Tussore trimmings, the sleeves, front, and panels being of embroidery. The bonnet is of dark blue tulle and silk. This shows a very stylish way of doing up any good costume of silk for afternoon wear.

We appear likely to have a run on straw bonnets this autumn, the straws being of two kinds—a very coarse rough plait (generally of two colours) or very fine unsplit straw. The straw is put on in all sorts of ways: like a beehive or a thatch, or straight up and down from front to back, the same being at the

sides, making the bonnet to appear four-sided. All the new bonnets appear to have firm crowns, not made in folds nor soft puffs; they are nearly all transparent, and I think this transparent style will last through the winter. Red tulle is very much in favour at present, and poppies are put with it on all kinds of black bonnets of straw or tulle indiscriminately, the poppies being veiled with tulle. Bonnets of all kinds of beads are strung on wire shapes, some with beaded edges in a pattern, or some with the very large beads for an edge, in two or even more rows. A new way of lining these openwork bonnets is to line them with coloured tulle, and pull it through the openings between the beaded wires in tiny puffs. Feathers are not as much worn at present as flowers, berries, and grasses, several flowers being mixed together. Roses are the most favoured at present; they are put on bonnets in a bunch of several. Ribbon bows made of standing-up loops are still much liked, and white and cream-colour are more worn than gayer hues. Many of the autumn bonnets are stringless.

The paper pattern for the month is a mantle with stole ends in front. It is extremely simple and easily made, and would answer for a mantle to be made of the material of the bodice; to add a little extra warmth for the chilly days of autumn, no trimming is needful, and the prettiness of the mantle is increased by its being lined with a colour, to contrast with the outer side. Sateen would answer for this lining as well as silk, and it can be procured in all colours, both bright and dull. The pattern consists of four pieces—front, sleeves, back, and collar, and would take about two and a quarter yards of 30-inch material. No turnings are allowed, and the pattern is suitable to a person of ordinary size, viz., 36 inches round the chest.

Each of the patterns may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C.; price 1s. each. It is requested that the addresses be clearly given, and that postal notes, crossed so as to be eligible only to go through a bank, may be sent, as so many losses have occurred through postage stamps having been remitted. The patterns already issued can always be obtained, as "The Lady Dressmaker" shows constantly in her articles how they can be made use of. Each may be had, price 1s. postal note, from "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C.

The following is a list of those already issued:—

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